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Photo: Michael Austen

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FROM DAN HOUSTON, EDITOR

Boat name recalls New Deal

There's a glorious name for a boat in this issue. In our Saleroom news on page 25, there is a 16ft (4.9m) speedboat dating from 1939 called *Boondoggle*. What a great name for a racer, but what does it mean? The *Shorter Oxford English Dictionary* offers no help. But searching around for the meaning of the name turned up an older use from the Scouting movement for a braided cord, typically of leather or small stuff, used as a neckerchief slide, or hatband – in other words, most commonly, a woggle.

**"a useless waste
of both time and
money..."**

Well that doesn't make sense at all as a boat name. But there is another 1930s meaning, hailing from a 1935 *New York Times* report on a \$3m dollar project which was part of sailing president Franklin D Roosevelt's (*pictured above*) New Deal

for the American unemployed. The report states that a portion of this public money was spent on arts and crafts classes for the jobless, where they learned to make various utilitarian objects out of cloth or leather. So the boondogglers, most probably themselves, gave this name a political and wider meaning.

The definition concludes that a boondoggle means: "a project that is considered a useless waste of both time and money, yet is often continued due to extraneous policy motivations...(!)"

Ah yes! That's more like it as a name for a varnished wooden boat! I love the idea of translating most wooden boat sailors' passion for the presentation of their craft as "an extraneous policy motivation"! I was also reminded of my father's words of encouragement when I first became a partner owning a wooden boat; that it was "one of the best ways to waste your time". Maybe we could even have boondoggling as a word for keeping up an old boat?

Of course, wooden boats don't always take huge amounts of time and money – but they usually take a lot of one, or a lot of the other. This year, with my own project, the 1936 sloop *Nereis*, I seem to have had neither time nor money – which has of course prevented all boondoggling, let alone sailing. Maybe I should try harder!





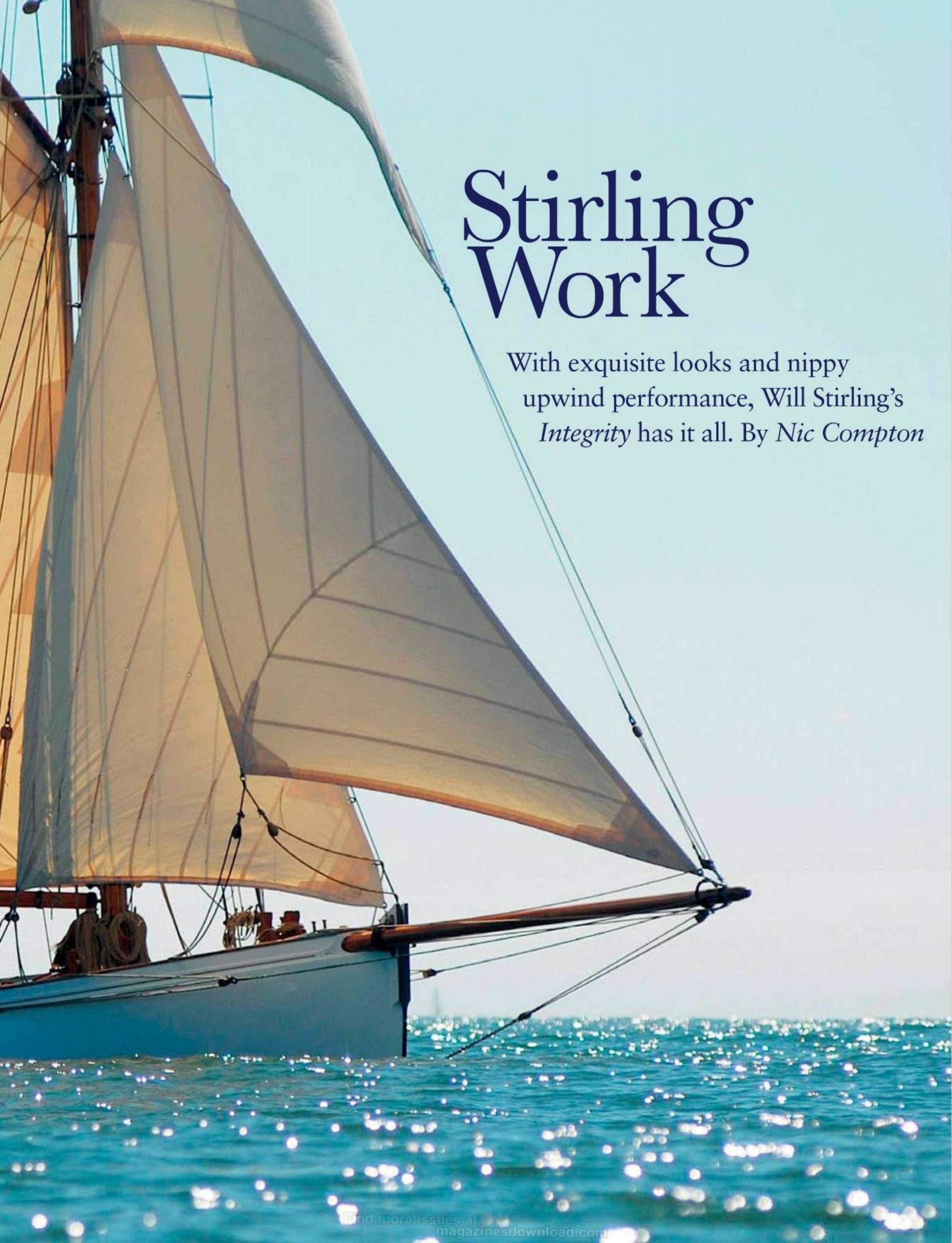


Big picture

Moored stern-to at St Tropez – the annual end-of-season regatta, which usually has enough sun to banish thoughts of winter.

See the classics from 1 to 7 October. Photo by Kos



A large sailboat with multiple sails is shown from a low angle, sailing across a bright, reflective sea under a clear blue sky. The sunlight creates a strong lens flare effect, illuminating the boat's sails and the surrounding water.

Stirling Work

With exquisite looks and nippy upwind performance, Will Stirling's *Integrity* has it all. By Nic Compton



EMILY HARRIS



Anyone asked to name the outstanding classic yacht restorations of the past 20 years is likely to include two boats on their list: the 1885 Camper & Nicholson cutter *Marigold* and the 1885 Beavor-Webb cutter *Partridge*. Yet, while there has been a steady stream of replica pilot cutters, J-Class, Herreshoff schooners, and even Fife cutters, few people have attempted to copy this particular type of yacht.

Perhaps it's because this quintessential Victorian design, with its long overhangs, narrow beam and deep keel, is no longer deemed practical. Not everyone can cope with a 10ft (3.1m) draught and 10ft of overhangs (ex bowsprit) on a 60ft (18.3m) hull, à la *Marigold*.

Will Stirling, however, is an idealist. He spent two years researching the design and construction of 18th- and 19th-century revenue cutters when he built his first major project, *Alert*. He subsequently sailed the vessel, with its dipping lug mainsail, to Iceland, and was only prevented from sailing her further by the imminent arrival of his firstborn. When it came to designing his first yacht, he looked back to the distinctive craft that defined the early years of British yacht design.

"The straight-stemmed cutters of this era are particularly graceful," he says. "But whereas with *Alert* I was trying to duplicate an exact historic type, I had a bit more leeway this time. Designers were always trying out different things on yachts. So with the shape

of the cockpit, for instance, I could play around and see what worked best, without being tied to a specific historic shape."

Despite such 'leeway', you get the feeling that every component of the boat has been thoroughly investigated before Will even lifted pencil to paper. Take the rig, for instance. That topsail yard might look the same as *Partridge*'s topsail yard to you and me, but Will is quick to point out that the angle of the spar to the topmast became squarer around 1885. *Integrity*'s rig, he assures me, is to the older, steeper plan.

A BLEND OF OLD AND NEW

Nonetheless, the design he produced looks remarkably like *Partridge*, with her low sheer and rather austere stem. Yet the figures tell another story. *Partridge* is just 10ft 6in (3.2m) wide for her 49ft (14.9m) length – practically 'plank-on-edge' – whereas *Integrity* is 11ft (3.4m) wide for 43ft (13.1m) length.

Integrity also has more freeboard for her size, a more rounded forefoot, slightly more sheer and a wider stern. The result is a pleasing compromise which looks every bit like a Victorian gentleman's yacht, but is less likely to heel at the slightest breeze and to act like a submarine in a seaway – the true 'plank-on-edge' designs were notoriously tender and wet.

"It's great looking back, because you can pick and choose," says Will. "You can make a judgement about what worked and what didn't, and improve the bits that didn't."

Previous spread:
Integrity won the
Best Boat Trophy
and was People's
Choice at the
Plymouth Classics
Above: Gloriously
authentic, but
some will quibble
with the date 1879
carved on her
counter

PREVIOUS SPREAD: NIC COMPTON



EMILY HARRIS

Above: The heavy oak interior wants only some personal touches to bring it to life

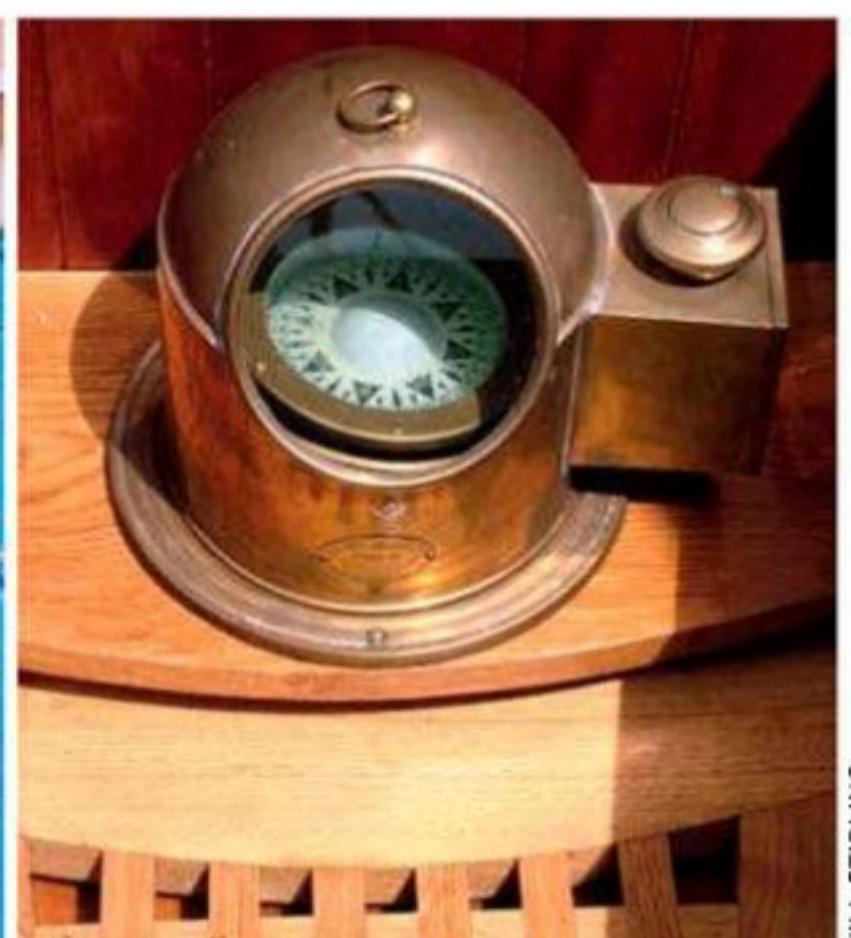
Right: The detailing, both below and on deck, is exquisite and uncompromising



WILL STIRLING



WILL STIRLING



WILL STIRLING



NIC COMPTON



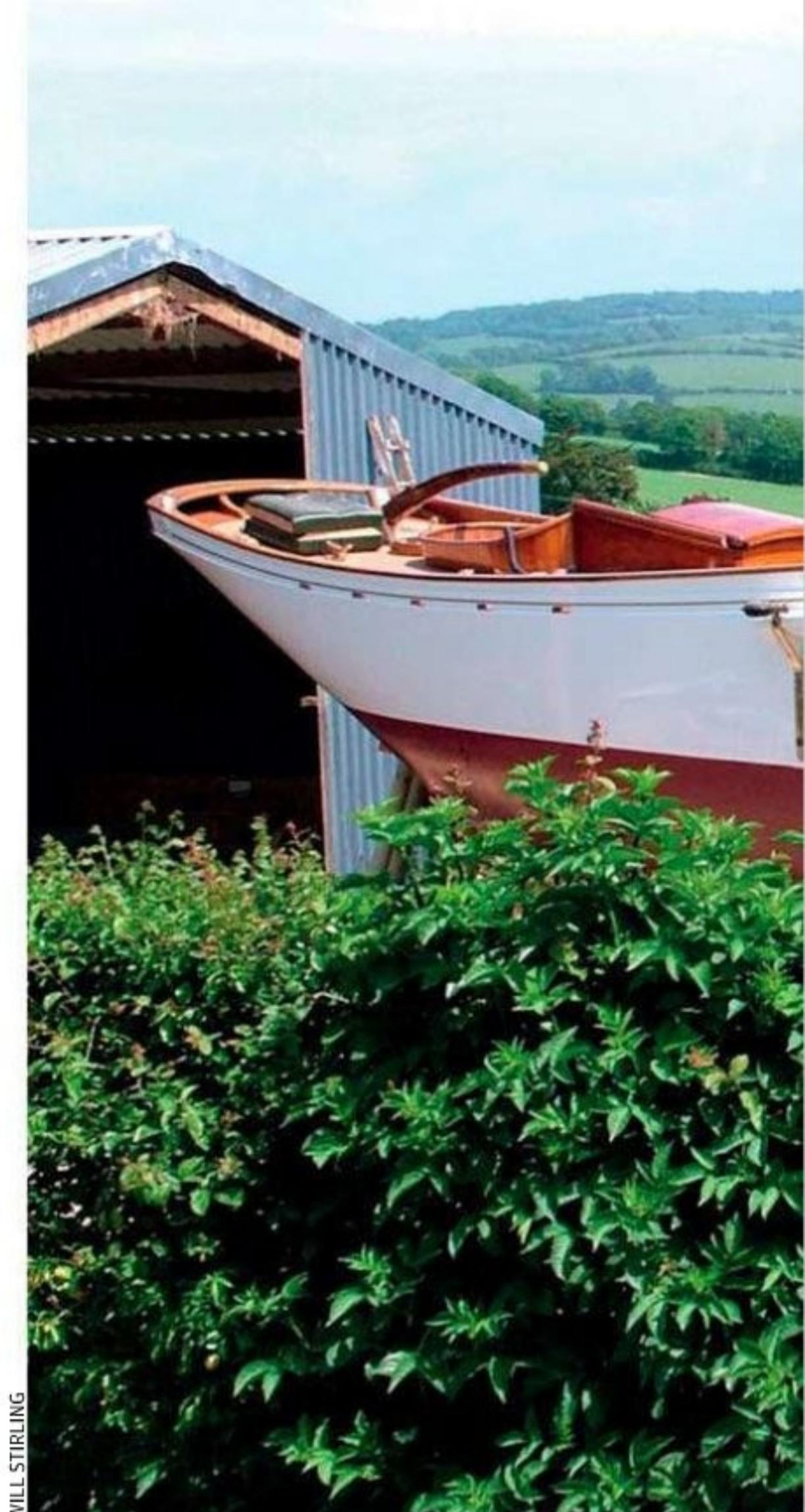
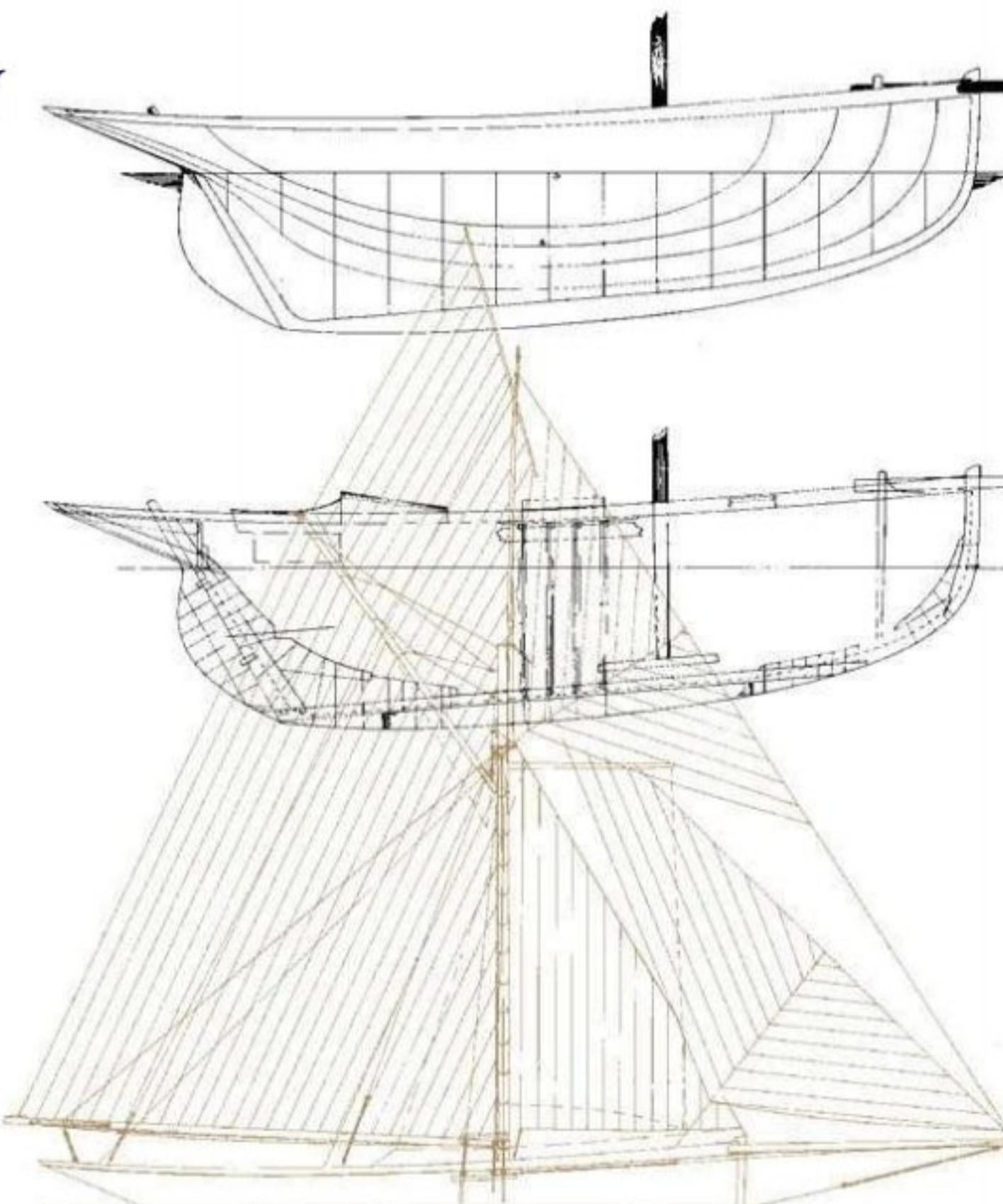
WILL STIRLING



NIC COMPTON

INTEGRITY**INTEGRITY****BUILDER**

Stirling & Son

LENGTH ON DECK**43ft (13.1m)****LENGTH OVER SPARS****62ft (18.9m)****BEAM****11ft (3.4m)****DRAUGHT****7ft 6in (2.3m)****DISPLACEMENT****12 tons****(12.2 tonnes)****SAIL AREA****1,500sqft****(139m²)****COST****£297,500****(ex VAT)**

WILL STIRLING

But while Will might have moderated the design somewhat, he was uncompromising in his choice of materials. *Integrity* is traditionally built from larch planking on sawn oak frames, spaced 15in (38cm) apart, with alternate bronze and oak floors, all fastened with copper and bronze.

The decks are of solid Columbian pine – indeed, Will seemed outraged when asked if there was a plywood subdeck – and the deck furniture is opepe with oak trim. Likewise, the hull seams were all caulked with cotton and putty, and the deck seams with Jeffery's N°2 marine glue. There is absolutely no plywood in her whatsoever.

Will has also been faithful to many other period details. *Integrity*'s deck planks, for instance, have all been individually tapered so they start off parallel, or 'straight laid', along the centreline and gradually narrow at either end so the outermost planks follow the curve of the hull. This means there are the same number of planks at the stern as amidships, with only a few planks being 'nibbed' into the covering boards forward, but there is a slight turn in way of the mast.

It was a feature Will spotted on *Partridge* and decided to replicate here, despite the extra work involved. "It's a Victorian aesthetic which has little regard for labour," he says. "Working out the maths is a complete nightmare!"

He also designed and had patterns made for most of the bronze deck fittings, being adamant he couldn't find what he wanted ready-made. Thus the cleats, deck eyes and fairleads (the latter identical to those on

Partridge) were all custom-made. He even made the mainsheet buffer from scratch, casting the nuts and bolts and oversized shackles, and spacing them with giant rubber washers.

The anchor windlass, too, was assembled using elements of an old winch combined with parts Will had specially cast or welded himself. It has a two-gear mechanism: a 'high' gear for breaking out the anchor, and a 'low' gear for winching in the chain.

It's a mind-boggling amount of work to undertake on top of building an entire boat, and I find it hard to believe most of these fittings aren't available online at a few clicks of a mouse – albeit at a price. But then, as Will says: "At least I've got the patterns now, and I can easily have them cast again for another project."

LAVISHLY PANELLED

Will has taken a similar approach below decks. In keeping with the period, the accommodation is lavishly fitted out with oak panelling and the requisite buttoned leather settees in the saloon. Even the pilot berths on either side of the saloon are panelled in, reducing the apparent width of the cabin.

It's all beautifully crafted and there are some nice details, such as the curved ladder steps with a space on the inside to allow the water through, and the delicately curved leaf supports under the saloon table, which marry perfectly with the curve on the sides of the legs.

Interior décor is a notoriously personal subject, and such a traditional approach won't be everyone's cup of



WILL STIRLING



WILL STIRLING

tea – although it's hard to argue with such a high standard of craftsmanship and authenticity, even down to the accurately replicated panel beading. Certainly, the interior feels slightly church-like at the moment, but it will no doubt come to life once the boat has been sold and the new owner has brought in their personal clutter.

A CONTROVERSIAL DATE

But the detail that many eagle-eyed classic yacht aficionados will pick up on is not the beautiful custom-made deck fittings or the meticulously crafted hatches, but a small number carved into the yacht's stern. Below her name, where yachts such as *Partridge* have the year of their launching, *Integrity* has the date 1879, even though she was launched in 2012.

It's a tiny detail, but one which is bound to get the traditionalists all hot under the collar – as anyone will know who remembers the controversy stirred up when the 'modern Fife' *Savannah* appeared with a Fife dragon carved in her bows.

Will's explanation seems genuine enough: "I did it to prevent confusion. The date is meant to indicate the era the design is based on – it wasn't meant to hoodwink people into thinking she was built then."

And I believe he did carve the date out of naivety – or perhaps insecurity, thinking his design wouldn't stand up to scrutiny unless it had its historic provenance spelled out, quite literally, on its transom. After all, how was he to know then she would turn out to be such a beauty, quite deserving her place in any classic yacht circuit, whether

Above: Finished in June, the hull was trucked 20 miles to Plymouth for launch day

Top right: One of Will's shipwrights addresses the mast step

Above right: Detail from the hatch housing, showing the built-in drain

Matters of detail

Rigging: The traditional galvanised steel rigging was spliced by TS Rigging. Running rigging is three-strand matt polyester from English Braid – more expensive than other simulated hemp ropes, but less likely to stretch.

Sails: North Sea Sails provided the period detail on the Clipper Canvas sails, including stitching the boltropes on the port side of the sail. Why? So you can tell which way round it is in the dark – maybe.

Blocks: Following a recipe by Claude Worth, the Danish-made ash blocks were stripped, soaked in linseed oil for three weeks, then hung up to dry for three months, before being revarnished.

Fittings: All cast by Major Castings in Fowey, who also welded the copper stem band.

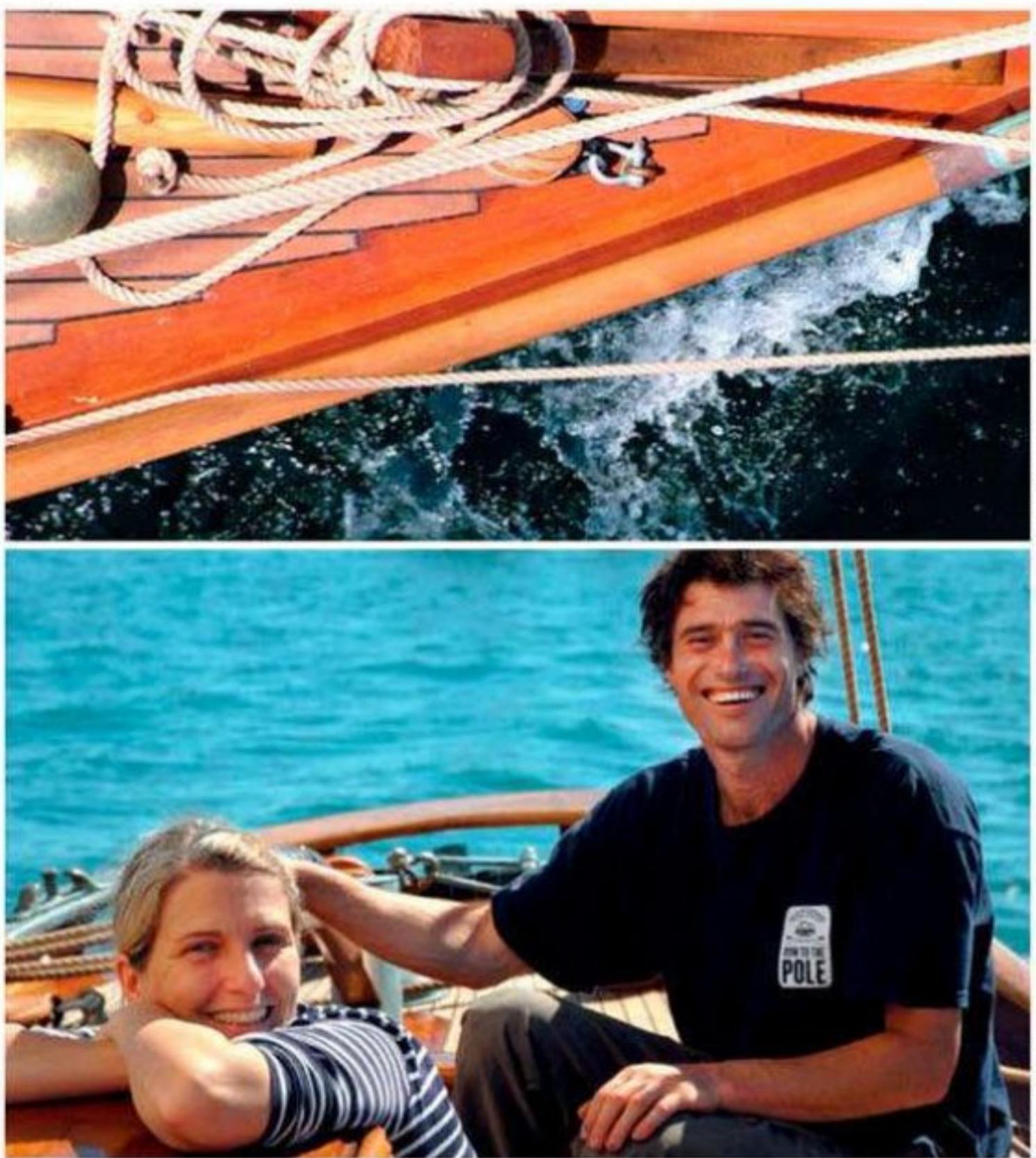
Ballast keel: A 17ft (5.2m) long female mould was built in steel and a fire lit under it so the lead could be melted and set in one go. The keel itself is 12in (31cm) wide, tapering to 6in (15cm) at both ends, giving a wide faying surface to minimise torque. About half the ballast is in the bilges, to produce a better motion at sea.

Engine: A 57hp Beta Marine diesel, with feathering prop and rope-cutter. She carries 47gal (215lt) of diesel and 74gal (335lt) of water, both in rigid plastic Vetus tanks.

Interior: To avoid a shiny varnished finish, Will stained the oak using Van Dyke crystals, a traditional recipe made from crushed walnut husks, which is mixed with water before use. The wood was then sealed with beeswax to produce a soft finish.



SARA STIRLING



WILL STIRLING NIC COMPTON

built in 1879 or 2012? The average knowledgeable sailor is likely to be less forgiving, however. The view from one seasoned sailor on the dock was: "That will have to go. Before he sells her, he'll have to fill the date in or there'll be hell to pay!"

It took Will and his team just over two years to build *Integrity*. Although the shed she was built in is a stone's throw from the water, the boat had to be traile for 20 miles to a suitable launching place in Plymouth – a feat which necessitated lopping a few branches along the way with a chainsaw.

Launched on 12 June, she was officially named by Will's mother, Elizabeth Barlow, two weeks later. The ceremony took place just a few hundred yards away from where, 114 years before, Elizabeth's great-great-great-grandmother, Eliza Barlow, had named the 80-gun warship HMS *Foudroyant*.

Will has achieved a rare thing in *Integrity*. He has managed to design a boat which is imbued with the character of a period yacht without becoming a slave to historical detail. *Integrity*'s sheer is as sweet and clean as any yacht designed during that era, and yet the whole boat has its own distinct 21st century personality. It's an astonishing achievement for only his second major build and one which bodes well for the future.

I suspect Elizabeth Barlow is going to be every bit as busy and successful as her illustrious forebear.

Above left: *Integrity* picks up way in a breath of wind

Top right: The deck is laid the Victorian way, with planks joggled into the devil board

Above right: Will and Sara Stirling

Sailing with the Stirlings

Integrity was in Cowes for Panerai British Classic Week and, though Will had no intention of racing, he was called out by two comparable gaff cutters: 45ft (13.7m) *Thalia* and *Aeolus*, 42ft (12.8m) and plank-on-edge. Despite thunder and hail, *Integrity* and her borrowed crew won convincingly.

It's the middle of August when I finally get aboard in Plymouth Sound. Will has carved a mighty tiller, with a cuboctahedron (that's a cube with the corners cut off) apparently inspired by Dixon Kemp, and the impression is of steering a much larger vessel – or perhaps it's that 7ft 6in (2.3m) draught that makes her slightly heavy on the helm.

Not that the boat is sluggish – quite the opposite. With her jackyard topsail up, she sets nearly 1,500sqft (139m²) of sail, which pushes her along in the slightest breeze. As you'd expect of a Victorian gaff cutter, *Integrity* doesn't like sailing too close to the wind. That said, on the evidence from Cowes, Will's tinkering with Victorian design principles has paid off.

Coming back into harbour, *Integrity* has the innermost berth, and I hand the helm back to Will rather than risk ploughing 12 tons of unyielding oak and bronze through a line of tupperware. He knows exactly what he's doing and makes an awkward manoeuvre look very easy.

The secret, I decide, is to use warps rather than rely on the engine. With the best will in the world, there's only so much an engine and a rudder can do to turn around that amount of wetted surface area.

H

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EAST COAST

Old Gaffers disturb the peace

The long-running conflict between sailors and landowners came to a surprising head in August, when police were called to deal with members of the Old Gaffers Association as they breached the fence lining Mistley Quay on Essex's River Stour.

Some of the 50-plus yachts taking part in the OGA Classics Cruise went alongside at Mistley on 24 August, their crews gaining the quay by climbing the fence with ladders, and through a hole made before the flotilla arrived.

Peter Elliston, East Coast Secretary for the OGA, told CB: "The police arrived very quickly, tearing through the town on blues and twos. It's not that unusual though: panels are often removed and replaced for access."

Officers at the scene did nothing to prevent OGA members landing, and after the event a spokesman for Essex Police said "no offence was committed at the quayside on the day".

The 426ft-long (130m) fence runs the length of the quay to prevent access to the sea and was initially erected in the name of health and safety. But it was also breached in 2009 when it hampered the efforts of an RNLI launch to transfer four adults to a waiting ambulance.

Landowner Trent Wharfage erected the fence in September 2008, and it has been a bone of contention



STEVE DALEY/VATES



GEORGE HUTLEY

ever since for Mistley residents and river users, as well as an emblem of the struggle against unsympathetic shoreside development.

Mistley Quay, a beauty spot once painted by John Constable, has been in public use for at least 200 years. The local, very active pressure group

Free the Quay, considers the fence to be illegal and has, over the last four years, been raising funds for a local authority hearing to have it removed.

Free the Quay's Kate Worsley told CB that the funds raised so far are "sufficient" and that the hearing should take place this year. Trent Wharfage declined to comment.

Removal of the fence could set a precedent for restoring access to local areas. See www.freethequay.org to learn more.

Young sailors take OGA silver

They're not old and they're not 'gaffers', but the overall winners on points at this year's Classics Cruise from 18 to 26 August, were the young crew of *Dirty Girty*, an amateur-designed and built lightweight ply, sprit-rigged schooner, reports Bernard Patrick.

The Cruise has established itself as the biggest gaffer event on the East Coast with an attendance of 56 boats. Craft ranged from the mighty Scottish pilot lugger *Rely* to modern Golant and Cape Cutter yachts.

The event began in Ipswich, sailed down the Orwell, up to Mistley on the Stour, to Woodbridge and Ramsholt on the Deben, then to the Walton Backwaters and Pin Mill, before a short hop back to Levington on the Orwell for the President's Trophy.

2012 AWARDS Restoration of the Year

The deadline to nominate a boat - sail or power, but restored in 2012 - is 31 October. Anyone can nominate. Contact details on p5 or email us at cb@classicboat.co.uk with 'Restoration' as the subject line. Past winners were: *Lulworth*, *Maria*, *Concord*, *Fame*, *Vagabundo* and *Mischief*.



DUBLIN

Erskine Childers' yacht goes on public display

Asgard opened to the public this 8 August at her new berth in the Museum of Ireland. Read the full article at www.classicboat.co.uk by entering 'Asgard' in the search box.

COWES Britannia: work suspended

We understand that work on *Britannia* has been suspended at Venture Quays, East Cowes, due to an ongoing dispute between the trust that owns her and the yard. No further details were available as we went to press, although a source close to the project told CB that things "should be resolved" soon. *Britannia* is a wooden replica of King George V's famous Big Class yacht, built for his father in 1893.

38 knots of wind

More than 100 were slated to attend this year's West Mersea Regatta, running since 1838, but high winds kept numbers down to 60, half of them modern and half classic.

This photo shows Paul Winter's smack *Maria* (right), our 2008 Restoration of the Year (see facing page), which came second in the 'fast smacks' class, and the West Mersea One Design *Linette* - rather confusingly wearing the sails of her sister, *Suvretta*!



DEN PHILLIPS

NORFOLK

First race for Albatrosses in 40 years

This Bank Holiday Monday (27 August), eight Albatross motorboats streaked across Oulton Broad in Norfolk, marking the class's first race in 40 years. The son of Albatross designer Ian Peace was there to race and, with brother Duncan, to donate a trophy: a newly-commissioned scale model of an Albatross boat in silver plate. The race was won by Richard Hepper of Derbyshire. The event is now to be annual. Organiser John Fildes told CB that "the Albatross is a British icon which has disappeared from sight".



PAUL BREACH



MATTHEW BUNT

200-year-old gig

William Peters - acknowledged as the builder of the world's first pilot gig - built *Newquay* in St Mawes in

1812, writes Nigel Sharp. She was commissioned by a client in India but the order was cancelled and, after lying unused for two years, she was taken to Newquay, where she began a career taking pilots out to ships. In 1921 and in a dilapidated state, *Newquay* was bought for £5 by her present owners, the newly-formed Newquay Rowing Club whose members restored her and started racing her. She has been in continuous use ever since, including during the Second World War. She later became part of the revival in Cornish pilot gig racing and is still (carefully!) used every week, only travelling for special occasions like the recent Olympic torch relay in Falmouth.



Sincerity



88 ft Baglietto Marconi Ketch 1928

From the board of Vincenzo Baglietto and built by the Baglietto yard. SINCERITY, originally JANUA, could be billed an Italian masterpiece. Designed as a fast comfortable cruiser her cutaway forefoot and Bermudan rig (original sail plan) make her fast and able; her unusually high bulwarks

\$ 1,350,000 VAT unpaid. Lying Caribbean

make her safe and dry. The yacht's interior is mahogany with birds eye maple inlays, incredibly beautiful exactly as one would expect from a yacht built in Italy during this period - well suited for an owner's party of 5 with accommodation for 4 crew.

Zephyr



62 ft J M Soper, Philip & Son Cutter 1929

Joseph Soper is well remembered for SATANITA, a schooner legendary for her speed - and a "fair turn of speed" is one of the properties noted by the yachting press of 1929 for this creation by Philip and Son from another of his designs. ZEPHYR was moreover conceived as an able sea going cruiser and

€ 950,000. Lying Italy

at 62 ft on deck she's the perfect size for a family yacht of this vintage. In impressive condition and very beautiful, her forte is nevertheless in the sheer practicality of her layout, rig and accommodation – to which her ownership by the same family for more than 40 years is testament enough.

Halcyon



80 ft Thornycroft Bermudan Ketch 1929

An extensive refit at T. Nielsen & Co in 2006 respecting her origin and her usefulness, has kept HALCYON and her teak on oak structure in near perfect condition but with the systems and conveniences of a modern yacht. Superbly fitted to go anywhere, self sufficient for cruising in comfort for a sustained period, she can therefore operate as a luxury charter yacht,

£1,400,000 VAT unpaid. Lying United Kingdom

accommodating up to 8 guests for overnight or 11 guests on a day sail basis. Dramatic and unique yet easier to sail and less delicate than comparable classics of her size, there is a toughness about HALCYON that could earn her the label of classic explorer yacht !



C/O CHRIS BOYNTON

Hire your classic yacht to the film-makers

Here at the CB offices, we lose count of the number of phone calls we get from TV and film companies keen to track down traditional vessels for use in dramas and documentaries - BBC4 is looking for a boat right now, for instance (see www.classicboat.co.uk). Classic yachts are frequently seen on television and in the cinema - from the SCOD *Hampshire Maid* featured in the Woody

Allen film *Cassandra's Dream* and the ketch *Tai Mo Shan* in *Mama Mia*, to the pilot cutter *Amelie Rose* on ITV in *The Hungry Sailors*. A new website, www.hiremyclassic.co.uk, offers classic yacht owners the chance to advertise their yachts for the acting profession, and at no charge. Boats so far enlisted include *Amelie Rose* and the 47ft (14.3m) Laurent Giles yacht *Cetewayo* (pictured).



APERTURE PHOTO

Churchill's boat carries torch

On 30 August, the wooden launch *Havengore*, famed for its role in Winston Churchill's 1965 funeral, carried the Paralympic flame from Greenwich across the Thames to the Isle of Dogs during the last 24 hours of its journey to the Olympic Stadium in Stratford.

Congratulations to Ben Ainslie

Ben Ainslie's recent gold has made him the most decorated Olympic sailor of all time, overtaking the Danish Paul Elvstrøm in medals, although Elvstrøm arguably remains the greater sailor thanks in part to his innovations in hiking out, self-bailers and toe straps.

WORD OF THE MONTH

Handsomely

A term which sounds contradictory. It means the opposite to "hasty" and is used occasionally with reference to ropes or lanyards as "Lower away handsomely", which would mean lower away gradually or moderately, but not necessarily slowly. From *A Dictionary of Sea Terms*, A Ansted, 1944

Shoe winners

Five readers have won a pair of Sebago deck shoes in our recent competition. They are: Tony Cawley, Victoria Tyndall, John Alcock, David Taylor and David Middleton.

OBITUARY Bob Snow 1945-2012

Robert Henry Snow, master boatbuilder and spar-maker, died peacefully at home after a short illness, aged 67. Bob was a large man with a quiet charm and engaging smile that earned him the nickname 'Smiler' as a youth. Although originally from East Sussex, it was in Farnham, Surrey, that Bob trained as a cabinetmaker before his family moved to the Isle of Wight in the 60s. There, he became involved in boatbuilding with Chevertons.

In the 1970s he worked at Souters of Cowes and Yarmouth Marine Services and later at Spencer Rigging, taking over the spars and blocks aspect of the business with the formation of a new company, Maritime Enterprises, in 2003. That company produced spars, blocks and fittings for some of the biggest classic yachts of modern times, including *Lulworth*, *Eleonora*, *Altair* and *Hispania*.

Bob's last job was to complete a 40ft (12.2m) bowsprit for the Indian Navy's training ship, INS *Tarangini*, after which he was due to start on the tallest mast in the world, the 177ft (54m) mast for the Big Class yacht *Britannia*. Bob is survived by wife Jan, children Matthew, Donna, Daniel and Thomas, and brothers Tony and Bill. *Jonathan Hoare*



JONATHAN HOARE

Overseas news

ST PETERSBURG

Russia's first classic regatta

This August saw Russia's inaugural classic yacht regatta, held in fine style off St Petersburg. Around 20 boats, mostly bermudan, competed in the racing, which took place in fair winds in the Gulf of Finland.

It coincided with a Dragon event in the city's newly-finished Hercules Marina, and came with some heavy-hitting sponsorship from oil giant Gazprom, suggesting this will be the first of many regattas.

By way of a finale, the boats sailed up the River Neva to anchor by the city's breathtaking palaces – mostly museums now – for a festival on the riverbank. *Dan Houston*



DAN HUSTON



CHAD THOMPSON

NEW ZEALAND

Heritage yachts on show

A 14-berth heritage marina on Auckland's waterfront opened on 4 August, after six years of lobbying by enthusiasts from the Auckland Maritime Heritage Working Group and the Classic Yacht Association of New Zealand, writes *Chad Thompson*.

The classic yachts and launches resident at the new Silo Park Heritage Landing will be kept in rotation to maintain visitor interest. The display will complement the programme of the nearby NZ National Maritime Museum, whose volunteers will take visitors on a heritage ferry tour to the new marina and show them around the yachts. Bob Harvey of Auckland Council acknowledged the hard work of Baden Pascoe in spearheading the project.

PLYMOUTH-LA ROCHELLE

Classic RORC race revived after 30 years

The first Plymouth to La Rochelle race for 30 years left British shores on 23 July, arriving in France on 8 August, writes *Bruce Thorogood*. The intention is to hold it every two years.

Run by the Yacht Club Classique of La Rochelle and Plymouth's Royal Western Yacht Club, the race was under Royal Ocean Racing Club rules. As many British post-war yachts were designed to the old RORC offshore rule, it gave them, and some older ones, a chance to reprise their roles.

Some 34 entrants, eight of them British, started in Plymouth for the first 175nM leg to Douarnenez where five more joined to race 210nM on to La Rochelle, with the 39ft 8in (12.1m) 1937 *Chrisando* (below) winning overall.



MIKE JONES



NICO MARTINEZ

CONDE DE BARCELONA

Lower-key regatta proves popular

This year a reduced Trofeo Almirante Conde de Barcelona moved from the city of Palma to the holiday hotspot of Alcudia in the north of the island, writes Anne Smith.

A village was made on the commercial quays with its own square, a bar run by the Garden Restaurant, and even a swimming pool. Just three

days of racing rather than the usual four took place in intense heat and 10 to 14 knot winds. The Flying 15 fleet was invited from nearby Pollensa reaching the regatta via a feeder race.

There were fewer yachts this year, but just as much enthusiasm and bonhomie, some participants preferring the setting of Alcudia,

Above: The Blue Peter passes astern of Vagabundo II

which did a great job at short notice and wants the race back next year; but they'll need more berthing space.

Winners were the 65ft (19.8m) Mylne bermudan cutter *The Blue Peter* in the Vintage, and the 50ft (15.2m) 1975 sloop *Emeraude* in the Classic Class. Johnny Walker's *Fuego Fatuo* won in the Flying 15s.



RHODE ISLAND

Dorade heads west

It's nearly 30 years since the legendary S&S yawl *Dorade* graced the Pacific. As we went to press, she was scheduled to be loaded onto a truck with a massive, purpose-built steel cradle and shipped to San Francisco, home of her owner Matt Brooks.

After his second successful season on the East Coast, where *Dorade* won several Caribbean events and competed in the Newport Bermuda Race, Brooks is implementing part two of his master plan to race her in all the major ocean events she won in the 1930s and 1940s.

Brooks is not taking the delivery lightly; her bespoke cradle distributes her weight over long sections of support beams and struts. Her new captain, Ben Galloway, says her first West Coast event is mid-October, and she will also compete in the 2013 Transpac Race. CM

MASSACHUSETTS

The biggest pride of Catboats

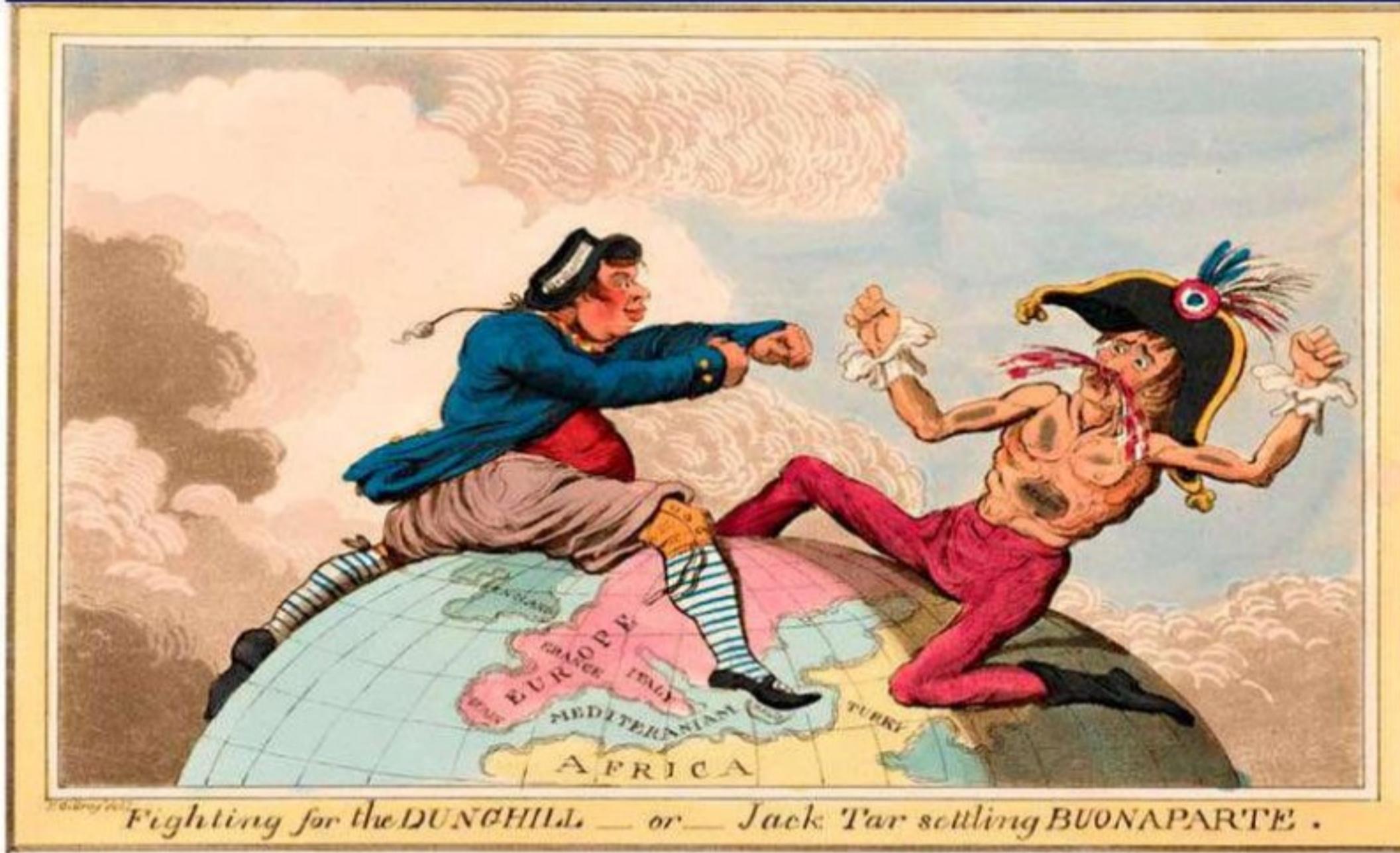
Nearly 100 Catboats - 96 to be precise - gathered in 11 classes to race in one place on 15 August: Arey's Pond in Massachusetts. It's thought to be a record gathering of the iconic American type, with Beetle Cats and Marshalls among the boats built by Arey's Pond Boat Yard, which organised the event. The yard is now waiting to see if the record will be ratified by the Guinness Book of Records. The event was held to honour the late Dan Gould, business partner of yard owner Tony Davis, and to raise funds (\$3,000) for local conservation groups.



C/O AREY'S POND BOAT YARD

Looking ahead

Things to do in the next few weeks



25 OCTOBER 2012 - 3 FEBRUARY 2013 BROADSIDES! CARICATURE AND THE NAVY, 1756-1815

National Maritime Museum, London. Tel: +44 (0)20 8858 4422, www.rmg.co.uk

A good selection of vintage jingoism from the museum's large collection of cartoons from around the time of Nelson's Navy, such as the one above by the celebrated James Gillray. Admission is free.



ACBS SHOW AND MEETING

19-22 SEPTEMBER

Table Rock Lake, Missouri, US
Tel: +1 417 339 5233, www.heartland-classics.org. Wooden runabouts

MALDON TOWN REGATTA

22 SEPTEMBER

Essex. Tel: +44 (0)7884 268053
geraldine.courtney@btinternet.com
East Coast favourite; workboats and yachts

RÉGATES ROYALES

22-29 SEPTEMBER

Cannes, France, www.regatesroyales.com
One of the key end-of-season Med events

THE CUTTY SARK

10 OCTOBER

Cruising Association, Limehouse, London
Tel: +44 (0)20 7537 2828, cruising.org.uk
Lecture on the history of the *Cutty Sark* and on her recent conservation

NORTHCOTE BIRKENHEAD RACES

5 NOVEMBER

New Zealand. Tel: +64 (0)9 8364747
www.classicyacht.org.nz
Passage race for yachts. Last year attracted the great and the good of the NZ fleet, numbering some 14 boats



BARCOLANA CLASSIC

13 OCTOBER

Trieste, Italy
Tel: +39 040 411664
www.barcolana.it
Big regatta with many classics attending

Next month in Classic Boat



A FIFE LESS ORDINARY Adventuress

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BROADS YACHT Damsel rescued

The last yacht built on the Norfolk Broads has been lovingly restored and relaunched for charter



FIRST RUSSIAN EVENT St Petersburg Classics

Restored Soviet-era boats race with Scandinavians and even an American yacht at this hoped-to-be regular Gulf of Finland event

PLUS:

We interview the man restoring *Britannia*; the man behind Ransome's Peter Duck; protecting your blocks with leather; and more!

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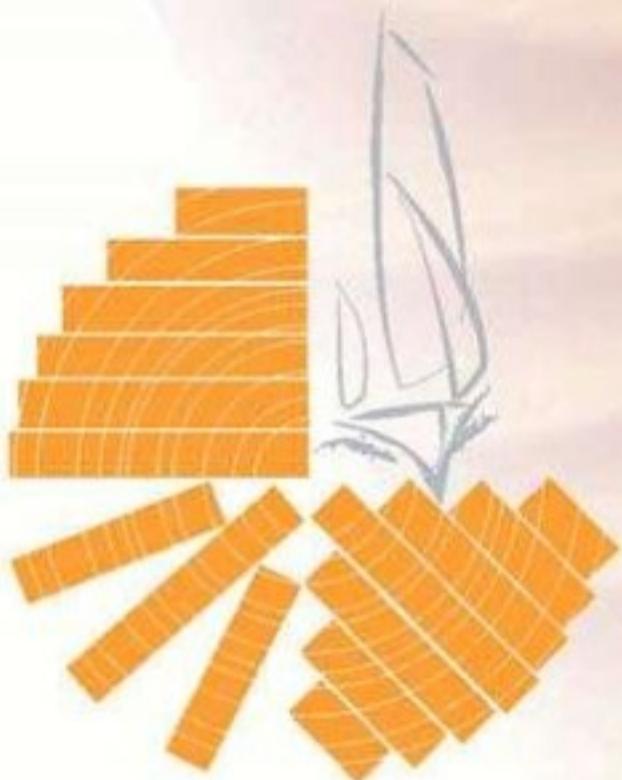
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- . *Super Yacht Teak*
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RICH PENN AUCTIONS AMERICA

Falls Flyers hit stratosphere

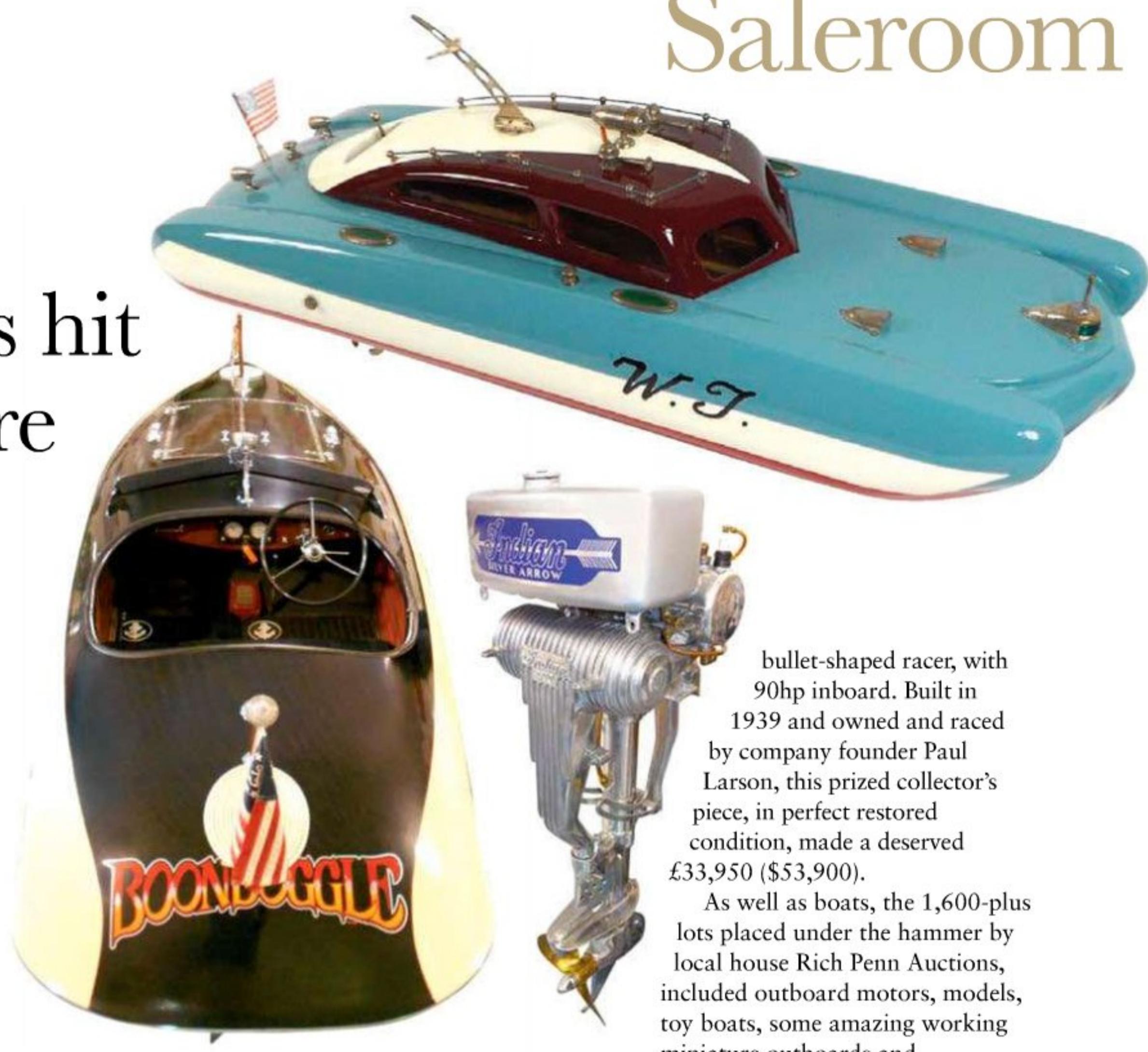
BY DAVE SELBY

When the hammer fell on the final lot after three days of auctioneering, Paul Mikkelsen found himself more than \$1 million better off. But it also brought the curtain down on the museum he'd created to celebrate the boats that had captivated him as a youth growing up in the 1950s by the lakes of America's Midwest.

Chief among the lots were his Falls Flyer speedboats, whose early 1930s examples were a fantasy of streamlined styling in compound curves, crafted in cedar strip on oak frames and sheathed in canvas – a process that owed much to aircraft construction, being light and strong.

The later 1950s saw a transition to cheaper glassfibre construction and the adoption of styling cues from the fins-and-chrome 'land yachts' built in Detroit. One model even featured turn indicators.

Top lot in an auction that attracted bidding interest from 27



countries was *Flight of Fancy*, a very rare 1942 twin-cockpit 21-footer (6.4m) with inboard power from a 140hp Gray Marine six-cylinder. In fully restored condition, it sold for about £36,000 (\$57,200).

Rarer yet was the one-off *Boondoggle*, a compact 16ft (4.9m)

Above: Bidding was fierce in the \$1m sale of Paul Mikkelsen's collection

bullet-shaped racer, with 90hp inboard. Built in 1939 and owned and raced by company founder Paul Larson, this prized collector's piece, in perfect restored condition, made a deserved £33,950 (\$53,900).

As well as boats, the 1,600-plus lots placed under the hammer by local house Rich Penn Auctions, included outboard motors, models, toy boats, some amazing working miniature outboards and advertising ephemera.

Something rather special was a 1930 10hp Indian Silver Arrow outboard motor – a real rarity that was manufactured for just two years by the legendary Indian Motorcycle Company. The lot fetched £4,170 (\$6,600).



LE MANS FRANCE

Riva bargain

This exquisite-looking 1974 Super Ariston made £71,500 (€86,050) when it sold in France at Artcurial's latest classic car auction at Le Mans. Considering the 350hp thoroughbred had notched up just 30 hours since restoration in the Riva workshops, it could be judged something of a bargain, certainly against pre-sale expectations of £65,000 to £112,000.

CHRISTIE'S LONDON

Scott expedition letter hoard discovered

Newly found letters describing the discovery of the bodies of Captain Scott and his companions on their fatal polar adventure 100 years ago add personal insight into the tragedy.

Apsley Cherry-Garrard, aged just 24 at the start of the *Terra Nova* expedition, was one of the 12-man party who found the bodies of Scott and his comrades in November 1912, six months after their deaths.

Of that chilling moment, Cherry-Garrard writes: "Their death was, I am quite sure, not a painful one – for men get callous after a period of great hardship – but the long fight before must have been terrible."

Later he adds: "Theirs is a fine story... Wilson and Bowers had died very quietly, probably in their sleep."



Above: Cherry-Garrard's letters reveal a profound anger at the press coverage of the doomed expedition

The correspondence, which covers the whole span of the expedition, also reveals the fear among expedition members that they would be judged failures. The 27 letters, preserved by a family member, are expected to fetch £50,000 to £80,000 on 9 October.



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Photo: Kai Greiser - yachtbild.de



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Objects of desire

Silver at sea

We couldn't resist this silverware with a nautical theme from crown jeweller Garrard. Shown here, from left to right, is the sterling silver and rope double wrap bracelet (£300), the sterling silver and rope star cufflinks (£250) and the sterling silver and rope ring (£250). Great detailing includes snap shackles, screws and marine-grade polyester line.

Tel: +44 (0)20 7518 1070, www.garrard.com



Submarine sink

This Beresford Birmingham folding sink unit taken off a Royal Navy submarine is to a design virtually unchanged since the 1930s. Their end is nigh, though, and Trinity Marine has obtained a number of them, both in silver-plated nickel, and in steel, like this one. They are ideal for yachts, with brass fittings and a single mixer tap – not to mention the folding lid, and compact dimensions: 20in high, 5in deep and 16in wide (51cm x 13cm x 41cm), weighing about 13lb (6kg). The maker's name is stamped on the top of the unit and the bowl. £600

Tel: +44 (0)1647 253400, www.trinitymarine.co.uk



Personal blend of whisky

James Bond had his own personal blend of cigarettes, believing that it is one thing to buy objects of quality and another to have a hand in their making. CB enjoyed this privilege at Whisky Blender, where a selection of fine whiskies are at your disposal to blend your own bottle online. As a drink, CB's Man Overboard was just as hoped: smoky, peaty and with a drip of salt off the nose. From around £35

www.whiskyblender.com



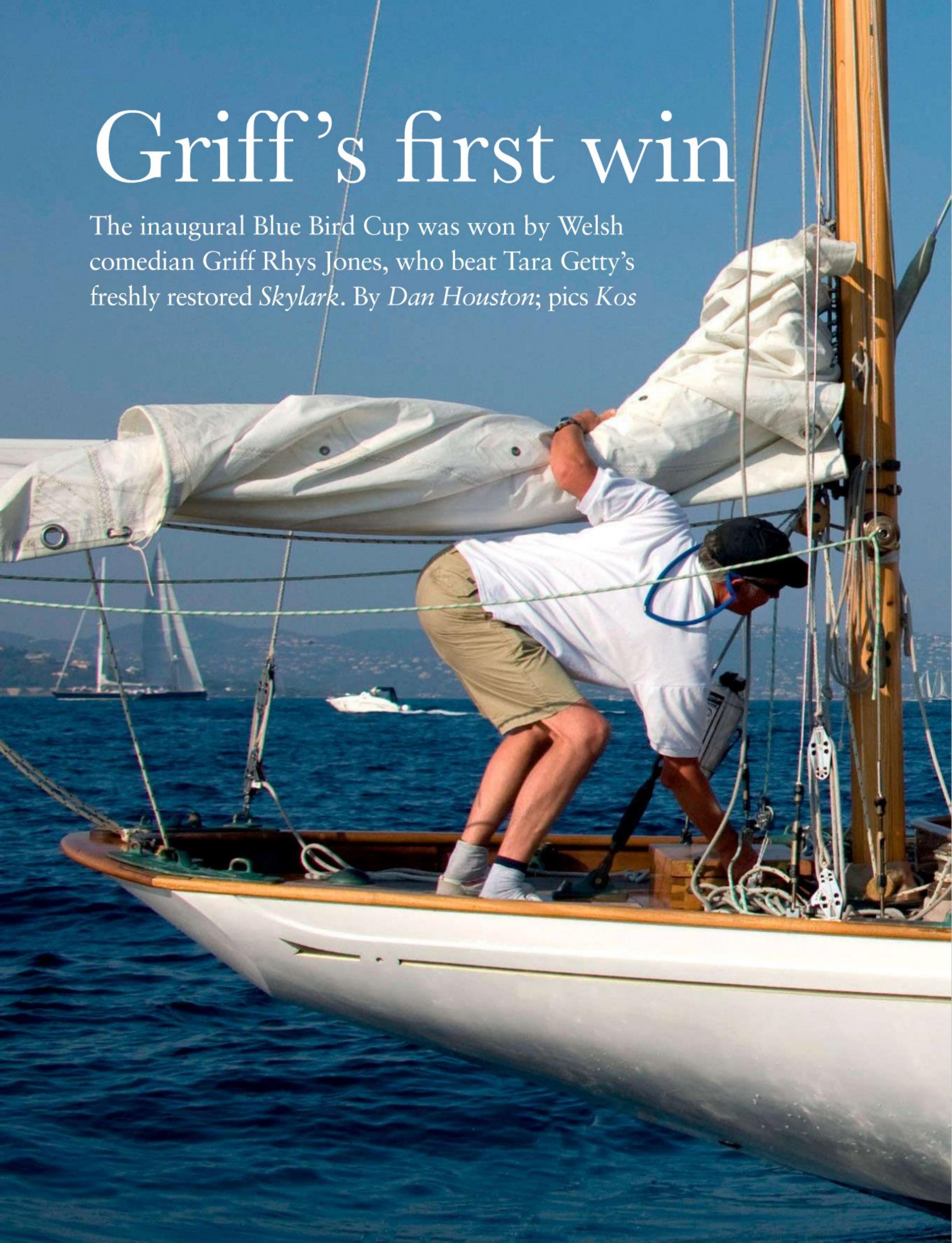
Replica brass foghorn

Looking wonderfully Victorian, this replica of the Swedish Tyfon, formerly used aboard Tall Ships, is a working and beautifully made brass foghorn on a mahogany plate that would make a very smart addition to any wheelhouse. The deep, loud signal is produced on both the in and out movement of the pump. Can be used at sea as a reserve. £330

Tel: +49 (0)40 88 90 100, www.toplicht.de

Griff's first win

The inaugural Blue Bird Cup was won by Welsh comedian Griff Rhys Jones, who beat Tara Getty's freshly restored *Skylark*. By *Dan Houston*; pics *Kos*







SKYLARK

DESIGNER

Sparkman &
Stephens

BUILT

1937

LENGTH ON DECK

53ft (16.2m)

BEAM

12ft (3.7m)

DRAUGHT

7ft 7in (2.3m)

DISPLACEMENT

45,725lb
(20,741kg)

SAIL AREA

1,981 sqft
(184m²)





When you are from a billionaire family with a surname like Getty, the size of your sailing yacht is fairly immaterial. So it was quite intriguing to see the 53ft (16.2m) Sparkman & Stephens yawl *Skylark* alongside Tara Getty's recently restored *Blue Bird* (CB271/272), in St Tropez, last October.

And, for CB, I'm going aboard to race her! It's for a new perpetual cup – the Blue Bird Trophy for Speed Under Sail, which Tara intends to challenge for each year here. In a twist of synchronicity, the silver art deco trophy by Garrards was first awarded to Malcolm Campbell in Geneva in 1937 – the year *Skylark* was launched.

St Tropez in the first week in October feels like a privileged place to be. The nautical society (and the mayor) move all the ugly, slab-sided, plastic motor cruisers out and replace them with low-slung classics, opening vistas across the pretty stone-quayed port. It's pretty crammed too, with 200 yachts in harbour, but the effect of all these swept teak decks, this gleaming bronzework and deep lustrous varnish is electrifying, and brings crowds in from miles around.

There are boats of all sizes, from the 1923 26ft 5in (8m) Solent Sunbeam *Dainty*, up to the sleek 95ft 4in (29.1m) lines of *Mariquita* (plus her 30ft/9.1m bowsprit, of course). The whole pantheon of wooden yacht design is here, and a good many spirit of tradition boats, too. The disparate mix comes together in one of classic boating's most fabulous displays – Les Voiles de St Tropez, which started life 30 years ago as the Nioulargue series.

Previous spread:
Celebrations on
Griff's Argyll
Above: *Skylark*
was shipped to
the Med in 2011
Left: Her interior
was rebuilt to the
original plans
Above right:
Skylark spent
seven years in
restoration at
Rhode Island

With its free quayside parties, it is as much for the crews as for the owners, and that helps to keep the atmosphere surprisingly real. A lot of people here are very down to earth in the way of wooden boat sailing everywhere. But down to earth people can party...

Skylark is a new boat on the scene. Built in 1937 and well known on America's west coast, with a Transpac in 1947, she was restored on the east coast, first at Loughborough Marine Interests, Rhode Island, then at East Passage Boatwrights, Bristol, RI. It was a thorough job – more of a complete rebuild, although her masts and mizzen boom are original. Everything else has been replaced to the original plans.

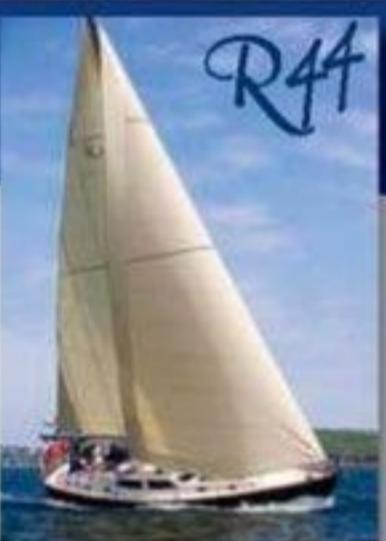
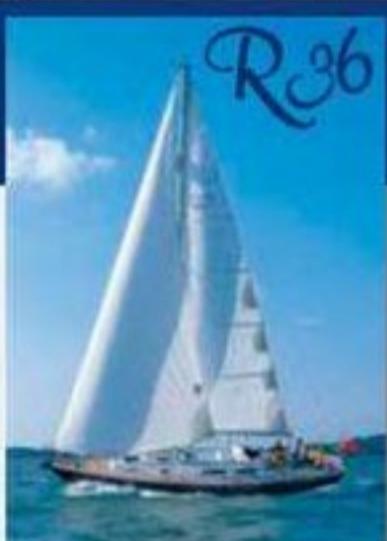
And that was one of the reasons Tara Getty was attracted to her. She had had a sympathetic rebuild, although her teak deck is laid over ply and epoxy for strength. He bought her over the winter 2010/2011 and she was shipped to France.

The day before this race, she and the other S&S inboard yawls, present including *Stormy Weather*, *Argyll*, *Manitou* and *Cometa*, had sailed in company creating a marvellous spectacle. But today is Thursday – traditionally the one-on-one challenge day, and we have challenged Griff Rhys Jones in his recently acquired 57ft 4in (17.5m) 1948 yawl *Argyll*... however there's no wind.

We jill around in the bay to the west, but there's not a puff. In the end the sailors are invited to lunch aboard the Getty family yacht *Talitha G* – acting as our committee boat today. It'll probably be the only time most of us have a glass of chilled rosé followed by superbly

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- 29' 1947 International Dragon *SINGOALLA* (D US2) – Honorable Mention for Professional restored sailboat, 2008 Wooden Boat Show Mystic, Ct
- 54' 1935 S&S Sloop *SONNY*



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succulent roast beef, on a committee boat, and it's only marred slightly by the fact that a zephyr of breeze starts up just as we sit down.

Early afternoon in St Tropez can feel like a state of suspended animation, as the rosé rounds off the senses till they seem to float in the quiet heat – about as slowly as the topsails of the large gaff cutters inching their way along just beyond the harbour wall.

So it's not until 3.15pm that we get back to our anchored boats and begin the start sequence. We know where Griff's boat is from some of the "urgent chat", shall we call it, coming across the water. On *Skylark*, Tara is at the helm with Chris Savage behind him doing tactics. The crew includes the broker-sailor Nick Edmiston.

With a 3.35pm start horn from *Talitha G*, both boats cross the line well, but soon after the start it's clear that *Argyll* has found more breeze in the Baie des Canebiers – though she hasn't set her mizzen. With the breeze shifting again we pass just aft of *Argyll* and are able to lead her at the windward mark.

By 4.20pm, we're broad-reaching to a downwind mark and the call goes out for the mizzen staysail – a great secret weapon of ketch and yawl. But it's not enough to gain a lead on *Argyll*, who's crept ahead again, and once round, the race is all but over... Griff's grin says it all. "He's totally made up," says photographer Kos – who is busy capturing it all. "He says he's never won anything before."

In the interim months since that first race, Griff has been training in other Med events (see article opposite). Tara has to challenge him in order to get his cup back. So the race will be repeated at Les Voiles again this year, on Thursday, 4 October.



Top: *Skylark* led *Argyll* at the windward mark

Above right: Griff (right) hoists the cup provided by Tara Getty (left)

Sailing with Griff Rhys Jones

BY SAM LLEWELLYN AT ALCUDIA MALLORCA, IN THE TROFEO ALMIRANTE CONDE DE BARCELONA, AUGUST 2012

The sun is belting down. Ahead, dun mountains rise from a sea blue as ink. I have hoisted the mizzen, and the downhill trimmer is grinding his winch, and at the helm, *Argyll*'s owner Griff Rhys Jones is grinding his teeth. Our beige uniform shirts smell faintly of bilge.

A committee boat looms ahead. As I scuttle up to my rightful spot on the foredeck, the tactician says "four minutes". We will sail away from the line for two minutes, tack, and come back. In the cockpit, people are beginning to give each other advice. Alex the skipper is giving his in French. Regis, from Barcelona, is disagreeing with him, also in French. Griff is

**“The boat with the black girl disappears abruptly,
scrapped off on the committee boat”**



Top: *Skylark* sets a relaxed tone to the upwind mark
Above left: The inboard yawls were a spectacle passing Getty's 'committee boat', *Talitha G*
Above right: At the award party

speaking, too, but the other two are not paying attention, because they are doing the excitable Latin thing, which is different from the excitable Welsh thing, though not very.

The foredeck is a spearhead of calm teak under a cathedral of close-seamed white sails. On the planking is an asymmetric bag, and on the asymmetric bag reclines Henry. I find a spot of my own. For a moment there is perfect peace. Then a voice floats forward from the cockpit. “Ready about!” it howls. “Lee-oh!”

The cathedral collapses with a roar. Henry bashes a corner of genoa round the lower shroud. I grab the clew and run it down the side deck before the pressure comes on. The winches go. Argyll heels, accelerating, starboard telltales just lifting, tearing a roaring plume of sea towards the committee boat.

There is another big boat 20 yards (18m) up to starboard. Its helmsman is looking nervous, possibly because Henry is making useful progress towards getting the telephone number of the beautiful black girl sitting on his forehatch, or possibly because he fears that Griff will push him the wrong side of the committee boat, or maybe both.

“One minute!” yells someone. We are really moving now. Griff is easing onto the wind. The boat with the black girl disappears abruptly, scraped off on the committee boat. Someone in the cockpit is yelling: “Too soon! Too soon!”. On the next boat down, someone starts shouting for water. Argyll’s winches jingle and her nose comes up again, and as we slide past the committee boat

hard on the wind I notice that the girl with the stopwatch has a fleck of spinach on her top right-hand incisor. We have started.

There are a few minutes’ peace on the rail. “Tacking!” yells someone. I grab the sheet. A bight of slack slams onto my nose. I run the clew down the side. Griff does not like blood on his decks. I wipe it on my shirt. We tack again, and again, and then over the hammering of my heart I can hear Baines the Bowman shouting that *Manitou* is under the genoa on starboard, and we are on port so we dip her. We are looking for wind under the headland, charging along at 8 knots while Griff shouts the depths, and I can see pale sand through blue water as we tack again. “Too low for the mark,” says someone in a thick French accent.

“I AM STEERING STRAIGHT FOR THE MARK. DO NOT TELL ME THAT I AM GOING BELOW THE MARK. HOW DARE YOU TELL ME I AM STEERING BELOW THE MARK. MIZZEN STAY!”

The debate fades back into the heartbeat as someone throws a halyard and a sheet and I bend them on to the head and clew of the staysail stuffed down the companionway.

“Asymmetric,” says Henry. The tall yellow mark slides by close enough to touch. Up goes the asymmetric. Up goes the mizzen staysail. You can feel the power through the soles of your feet. In the cockpit, teeth and winches grind. Reclining on the genoa, Henry reaches for his fags and we start a discussion on comparative religion.

There are not many sails ahead. So far so good.



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ELIZABETH TIEDEMANN QUEEN OF THE 12-MS

Steffan Meyric Hughes meets a woman who's spent the last 20 years restoring and chartering classic yachts

Boats have different smells. If you took a bit of fabric off each of my boats, blindfolded me and waved it in front of my nose, I'd be able to tell you which one it came off, no problem." The obvious question then, is which smells best?

"*Pam*. When we rebuilt her, we put gas engines in. People thought we were mad, but she was powered by aircraft gas engines when she was built in 1911. The others smell of wooden yachts, slightly... rotten... and of diesel."

Then Elizabeth Tiedemann remembers who she is – a woman on a mission to charter out her amazing collection of classic yachts in order to preserve them for future generations – and who I am – a journalist. She laughs and adds: "Can we change that to musty?"

Some joker once said that if you really, really don't like someone, then leave them a wooden boat in your will. Quite the opposite applied when Elizabeth's husband Robert H Tiedemann, Rhode Island's original yacht conservator, died at the age of 57 in 2006, leaving her in sole charge of 425ft (130m) of classic wooden yacht.

The list of Bob's purchases and restorations starts in 1976, with Elizabeth joining him in 1991 (see panel, right, which lists them in order of acquisition). Then there's a full-time staff to look after – not to mention a thriving charter business offering vintage 12-M re-enactments of the America's Cup.

When Bob died, Rhode Island lost its greatest champion of vintage boats, a man who was a charter skipper (of the family yacht *Mariner*) by the age of 16, and whose first two restorations – *Gleam* and *Northern Light* in the mid-1970s – made Rhode Island the home of 12-M yachts. Today there are nine of them on the island and Bob is remembered every July when the regatta bearing his name takes to the hallowed waters off Newport.

Bob and Elizabeth met on *Gleam* in 1991, she in her early 30s and working in hotels, he in his 40s. They were married on the foredeck of the yacht – three years later, to the minute, after they first met.

Elizabeth had very little to do with boats before meeting Bob, but when she saw *Pam*, the commuter yacht next on his 'to restore' list, she quickly formed an impression. "Oh my heavens," as she relates it now, "you really are a dreamer!" Together, they made that particular dream into a reality and for Elizabeth, that meant full days in the office, then rushing home to throw together some dinner.

**If you're asking
have I got my
hands mucky, then
yes. God, yes!"**

"We'd eat dinner sitting on dusty boxes. Other evenings, Bob and I would sit at the kitchen table, with old *Rudder* magazines from the 1800s. Bob had a complete set and he'd read them like they were hot off the press.

"*Rudder* was instrumental to our restorations, for knowing things like paint colours, screwhead patterns – everything, really. I remember refastening *Northern Light* (7,000 screws) and *Gleam* (5,000) over three winters with Bob. So if you're asking me if I've got my hands mucky, then yes. God, yes!"

When asked for her pivotal moment in 20 years of living and breathing boats, Elizabeth remembers a day late in 2005 at the helm of *Gleam* with Bob, during a shoot for *WoodenBoat* magazine. "That was when I thought – we've made it. Two months later, he was diagnosed [with pancreatic cancer]." Elizabeth's voice is thick with sadness at the memory. Clearly their marriage was very close, a round-the-clock unity of work, play, love... and varnish.

The decision to carry on solo with Seascope Yacht Charters was not an automatic one and was only made possible by close friends. And, of course, the clients. "They're like family – it's hugs not handshakes when we see some of them.

"As a woman, people were not sure at first how to treat me – boatbuilders and others. I think they were surprised by how much I knew, from the number of inlays in a panel to placement for the heads."

In 2007, Elizabeth proved that by winning Best Boat in Show at the 2007 Antique and Classic Boat Rendezvous in Mystic, Connecticut, for her restoration of *Fawan*. The judges had been impressed by the authentic screwhead patterns, a product of those long nights in reading *Rudder*.

There's no favourite though – that, to Elizabeth, is tantamount to parental favouritism. "They're all my favourites. I love *Gleam* because of Bob. I love *Northern Light* because she is such a tenacious survivor. I love *Pam* because she, particularly, brings so much joy. *Fawan* is such a girl's boat – feminine, curvy."

After a difficult 2009, when corporate yacht charter was non-existent, numbers have started to rise again, with groups from New York, Boston, California and even Europe. "Bob did always say, though, talking about the 70s, when no one was interested in old, wooden yachts," remembers Elizabeth, "if you restore it – they will come." ●

THE TIEDEMANN COLLECTION

MARINER
**1950 John Alden
yaw, 54ft (16.5m)**

GLEAM
**1937 Clinton
Crane 12-M,
68ft (20.7m)**

NORTHERN LIGHT
**1938 S&S 12-M,
70ft (21.3m)**

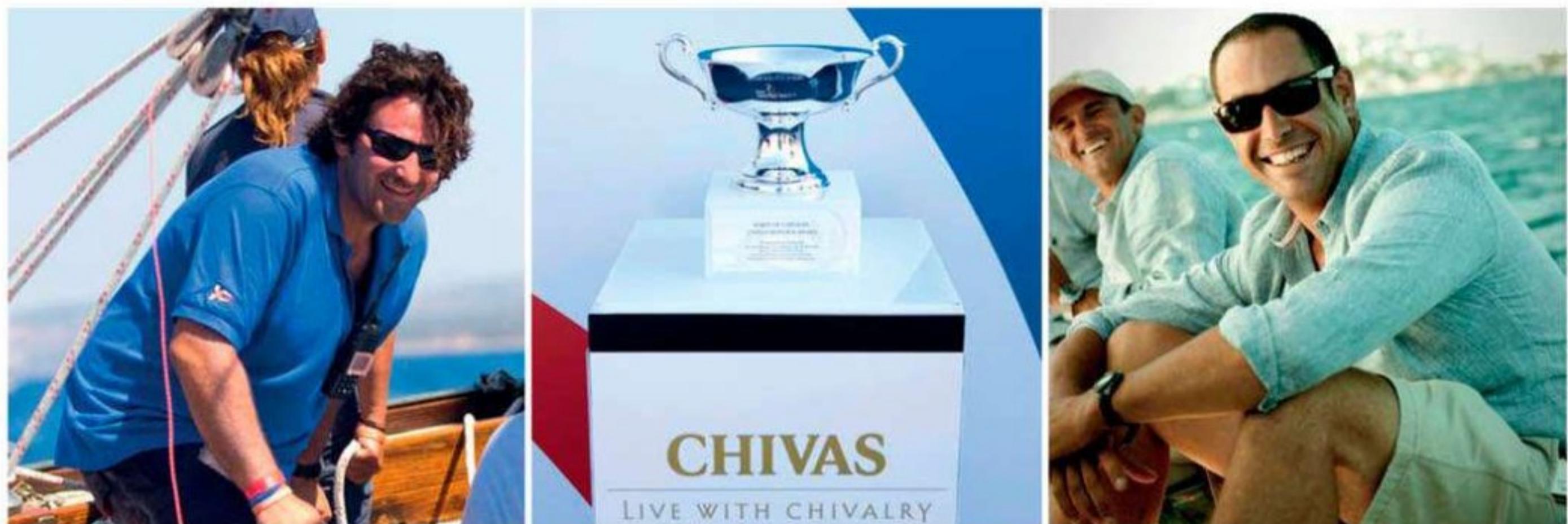
PAM
**1921 Commuter
Yacht, 62ft
(18.9m)**

FAWAN
**1911 glass cabin
launch, 39ft (12m)**

L'ALLEGRO
**Unrestored 1918
motor launch,
62ft (18.9m)**

*Operated, but
not owned, by
the collection:*

ONAWA
**1928 W Starling
Burgess 12-M,
70ft (21.3m)**



ALL PHOTOS: SPETSES CLASSIC YACHT RACE

SPETSES CLASSIC YACHT RACE

THE CLASSICS COME TO GREECE

Greece, home of the Classics had no classic yacht regatta – until now. *Steffan Meyric Hughes* was there to find out more

Greece is in a period of radical upheaval. I am referring, obviously, to the emergence of a nascent classic yachting scene. That it's taken this long for Greece to have a bona fide, big-time, sponsored classic yacht regatta will come as a surprise to many: the famous, ship-building nation's archipelagos have played host to yachtsmen of all stamps over the millennia, from Odysseus to family flotilla sailors, not to mention a great fleet of charter classics throughout the latter half of the 20th century.

A DERELECT HOTEL AND A SUNKEN BOAT

The Saronic isle of Spetses is not a typical Greek island. It's only a short ride from Athens by Soviet-built hydrofoil, but few in Britain have heard of it, and its beaches, frequently rocky, are unknown and very secluded. It's a weekend hang out for wealthy Athenians, some of whom have houses and yachts here, and as a result has preserved most of its originality; it makes for a far more authentic experience than you'll find on most Greek islands.

Antonis Vordonis, owner of the island's striking Poseidonion Grand Hotel, co-sponsor of the regatta, is not a typical hotelier either. That much is apparent as he arrives helmet-less and wild-haired on his ridiculous, tiny Honda monkey bike, customised with a 150cc engine that makes it a giant in the land of 49cc two-strokers. Antonis, and childhood friend Stratis, a prominent

yachtsman in Greece, are the two men who inaugurated the regatta with a 'soft-pedal' launch for 10 boats in 2011.

Both have been busy in recent years, Stratis with the restoration of his grandfather's 50ft (15.2m) 1947 Fred Shepherd ketch *Glaramara*, and Antonis with the five-year restoration of the Poseidonion Grand. As if that weren't enough, Antonis also rescued a sunken yacht in Spetses Harbour that he wanted to restore at the same time: *Tincano*. She's a 1936, 39ft (11.9m) Philip Rhodes sloop and he brought her to the surface with airbags, free-diving repeatedly to 5m (16ft).

Antonis, unlike Stratis, is not competitive about racing. But it's with Stratis that I'd be sailing the next day aboard *Glaramara*.

THE RACE

"Here – now you can sell ice creams too," said one of the Greek crew of *Glaramara*, tossing me a smart, white boiler suit – crew uniform on the newly-restored 1947 ketch. Stratis greeted me with a broad smile and a warning to expect some culture shock from the heated exchange of his crew ("they are very passionate").

We motored out from the harbour, passing mothballed coastal freighters, lines of little wooden fishing vessels on swinging moorings and a 1960s-vintage motor yacht. The start line is in front of the hotel, whose broad verandah provides a great viewing platform for the races.

Above left:

Antonis Vordonis

Above right:

Stratis Andreadis

*Opposite: The 1914 Poseidonion Grand, hub of the regatta, and its owner's yacht, *Tincano**



Spetses
Classic Yacht
Race 2012

CHIVAS
LIVE WITH CHIVALRY

Spetses
Classic Yacht
Race 2012

CHIVAS
LIVE WITH CHIVALRY

Our prayers for wind were answered quickly as the air temperature rose to 36°C throughout the morning, heating the 11 square miles (28km²) of Spetses and the Greek mainland on the other side. Soon, we were in a perfect Force 3/4 sea breeze blowing steady, heavy with the scent of wild thyme.

The fleet of 50 yachts jilled near the start line and in the mêlée, the bowman, living up to Stratis's warning, became excited, uttering a warning cry like that of a guttural bird – “ay, ay, ay, ay, ay!”. We sailed past an old wooden fishing boat, its crew dressed in white with red caps. They made their own sails a week before the race, learned to sail and won their class. They have been fishing under sail ever since; wind is cheaper than diesel.

I can't be the only British sailor who's long harboured a secret suspicion that sailing in the Med is tantamount to lake sailing. In fact, racing here has unique challenges, as I discovered during our long, triangular course in the strait between Spetses and the mainland.

There might be no tide, but unlike the steady oceanic winds of northern Europe, the katabatic breezes are hard to gauge, changing direction as they are deformed by land masses on each side. In the middle of the strait is a “hole” dividing the sea breezes from land on each side, and there is some tactical decision-making to do: ghost through, or run around the outside of it, trusting the wind on its edges will hold.

Glaramara has great momentum from her heavy displacement, an overlapping genoa pulling hard and colourful encouragement from the foredeck.

By this point, “ay ay ay ay ay” is phasing in and out of syncopation with another livid libretto from amidships that sounds like “fjord's alibi, fjord's alibi”, while the bass fills in with an answering refrain, that sounds like deep Jamaican English – “a special place – A SPE-SHUL PLACE!”. The lustiest cries I'd ever heard aboard a boat before this (Portuguese fishermen) paled in comparison, and at first I am seriously concerned that a fight will break out. Then I see how much everyone, including Stratis, cool as a naval officer in the cockpit, is enjoying it.

Right: The largest boat in the regatta, *Fleurtje*, a 187ft (57m) three-masted staysail schooner built in 1960, dwarfs one of the smallest in the open-boat class



Clockwise from right: *Glaramara*; the 20ft (6m) fishing boat *Ag Giorgis* and her winning crew; Stratis Andreadis at *Glaramara*'s wheel; a Bowman on *Glaramara*; sponsor's flags
Below: The traditional fishing class was very hotly contested





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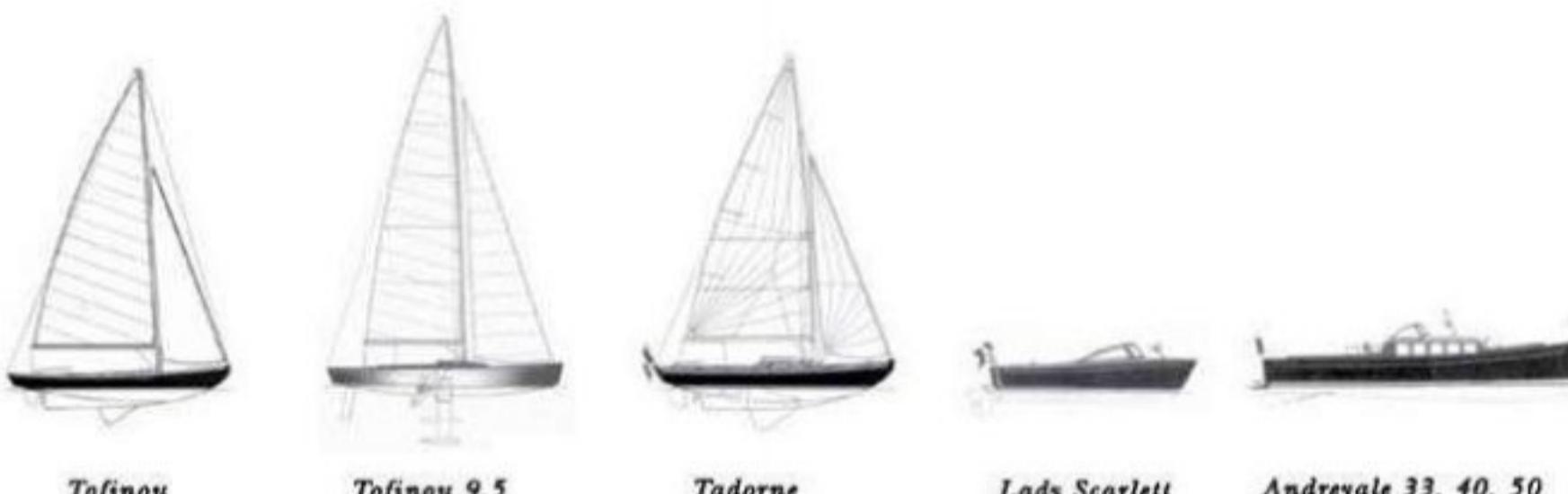
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Image: Frits Goosen RSMA, Brandaris Race 2011, Oil on panel



In spite of good boatspeed that day, we finished low in our class after handicapping, a disappointment to Stratis, who won last year's tester event, and whose father and grandfather have both been commodore of the Yacht Club of Greece, organiser of the Spetses Classic. Over the next few days, his fortunes improved, resulting in a bronze finish and the special prize from sponsor Chivas Regal.

SPIRIT OF CHIVALRY AWARD

This prize was awarded carefully, using a point-scoring system, by a representative of the Comité International de la Méditerranée (CIM) and your humble correspondent. In the cool darkness of the hotel's computer room, Antonis Asimakos and I looked through the entrants, scoring each for originality or authenticity of hull, rig and topsides.

With 21 yachts divided into vintage (pre-1949), classic (1949-75) and spirit of tradition, 17 Aegean schooners and 12 open boats, we had our work cut out. But by the end, we'd found favourites in *Candida* (the stunning, 120ft/36.6m Charles Nicholson yacht of 1929), *Tincano*, *Glaramara*, a 1950s Erik Salander sloop of 34ft (10.4m) called *Salana* (Getting Afloat, p67), the 8-M *Flamingo*, *Navisa*, a 25ft (7.6m) keelboat and the oldest yacht in the race (1907), and the more authentic fishing boats.

The next day, I join the parade of sail in a very different craft to *Glaramara*. *Maridha* is a 'cabin trehandiri' – a local fishing type now being reborn as beamy, shallow, canoe-sterned wooden sailing yachts. She's 30ft 6in (9.3m)

Top left: the smallest, oldest and the winner in class - *Navisa*

Above left: Christophe Lemarié of Chivas Regal (in red) presents the cup for gallantry to Stratis Andreadis of *Glaramara*

Above right: *Candida*, not seen on the circuit for some years, racing at Spetses

long and built in closely-spaced, sawn-oak frames, wearing a suit of carvel iroko. Her form provides a rough ride in big seas, "but will never sink", as elderly owner Mrs Pakis tells me with a smile.

The trehandiri is popularly termed a *karydosouflo* (walnut) for its unsinkable but queasy propensity to ride over, rather than through, the seas. For her purpose of visiting the island's many inaccessible beaches, though, with her big, low cockpit, fair weather stability and shallow draught, *Maridha* is perfect. Later, when I hire a waspish moped to ride the 16M (26km) around the island, it was heartening to see a few of these new workboats nestling into secret bays, their owners enjoying the island in boats that are such a part of its heritage.

A DYING TRADE?

The next day, I jump on the back of Antonis's tiny motorbike to go and meet Pandelis Korakis, *Maridha*'s builder. He has recently taken over the waterside boatyard from his father, a man who built 250 boats. Times have changed, we reflect over syrupy coffee sipped on broken chairs in the dusty shade of one of the sheds. "Best coffee on the island," says Stratis, who has joined us.

Pandelis is finding some work building trehandiri yachts like *Maridha* and other local workboat types from half models in pine or iroko, using no more than an adze and plane for shaping the frames and planks.

He has been hampered in his efforts by Greek legislation that bans buildings on the shore – from the

"Of the six yards CB saw on our last trip to Spetses, only three are still open"



Left: A new trehandiri under build by Pandelis Korakis (**above**)

highest winter wave extending 230ft (70m) inland. There is an exception for 'heritable' businesses, but it transpires that the jury is still out in the case of this yard, although it has built traditional Greek boats in wood for well over a century.

Of the six yards CB saw on our last visit to Spetses in 2001, only three are still open... just. A boatbuilders' action group has been set up, called Agamemnon, after Bouboulina's ship (*see below*), and receives help, financial and administrative, from the Spetses Race.

And the future of that, at least, seems bright. It can count among its assets sponsors like Chivas Regal and the Poseidonion Grand, a perfect setting and great racing. This is Greece after all; the classics belong here.



Spetses: an island of charm and boatbuilding tradition

BY MIKE SMYLIE

In the years following the Second World War, the Greeks bought up American liberty ships and founded today's shipping lines. But their strong maritime commerce harks back much further.

When the Turks ruled Greece from the 15th century until 1821, they allowed Greeks the freedom to trade, in return for heavy taxation. The fleet grew and shipbuilding became concentrated on various centres - Galixidi, on the Gulf of Corinth, and the islands of Spetses, Hydra, Samos and Psara.

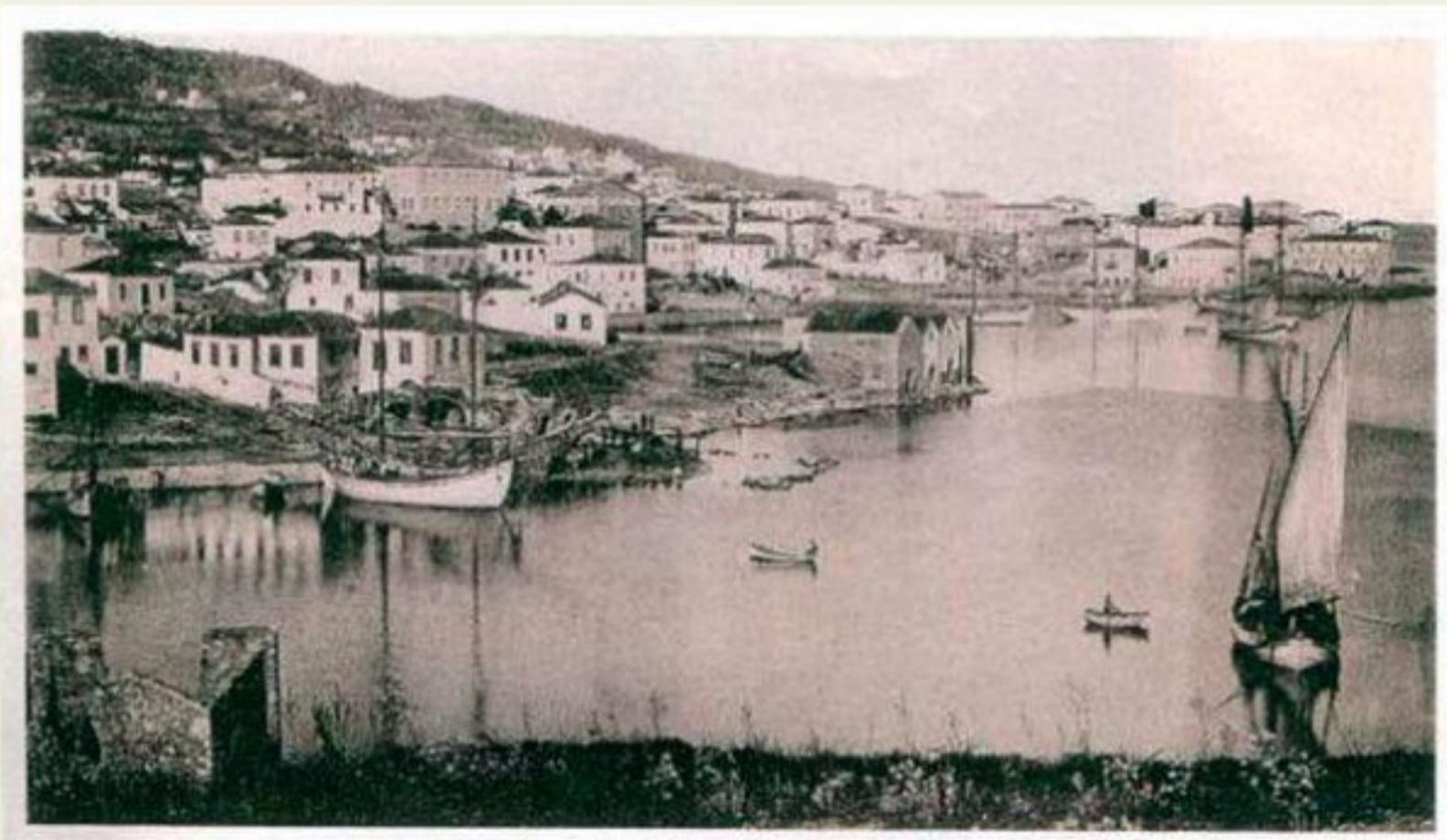
Spetses was originally called Pitionsis or Pitiousa in ancient times, which means "an island full of pine trees". When the Franks came they called it Isola di Spezzie - the "island of aroma" - due to its array of plants. The island had been inhabited since at least 3000BC, and it was likely that the pine trees attracted the first boatbuilders.

In the 15th century, Albanian families with Greek education and culture settled, tending sheep and building small craft to fish with. Two centuries later came colonies of people from Lakonia and Argolida, areas of the Peloponnese just across the water, and specifically from what is now the town of Ermioni.

These incomers helped establish the strong maritime trade. They built bigger vessels and exported cotton, wool, wheat, olives and olive oil around the Mediterranean and Black Sea. Some boats even sailed as far as Britain, others working purely as trading vessels taking goods from Russia to France, for example.

Wealth came to the island during the Napoleonic era, and the sea captains built their *archontika* - literally mansions - around the harbour. They remain there today. New ships were built, creating an even stronger fleet.

Then came the Greek revolution against the Turks in 1821, where Spetses was one of the first islands to revolt. With its fleet of 54 large ships and countless smaller ones,



Above: The old harbour of Spetses in its boatbuilding heyday in 1907

the island's captains became renowned for their dauntlessness in battle. Their ships suffered accordingly, and now both Hydra and Spetses have national recognition for the role they played in expelling the Turks.

THE WIDOW OF SPETSES

One specific hero from the island was Lakarina Bouboulina, who was a rich, 50-year-old widow at the start of the revolution. She had six children from two marriages, both husbands having died.

She had four ships built for the war, captaining the *Agamemnon* herself, while two of her sons sailed others. She put most of her money into the ships, crewing them with her best men, and supplying all the ammunition they needed. Eventually she was made an admiral - the only woman to achieve this in Greece. She was killed by a misfired bullet while in conversation in a street in Nafplio in 1825. Now there is a museum in Spetses dedicated to her.

These days, Spetses boatbuilders import most of their timber from the island of Samos, renowned for its pine, after a forest fire destroyed many of Spetses' trees.

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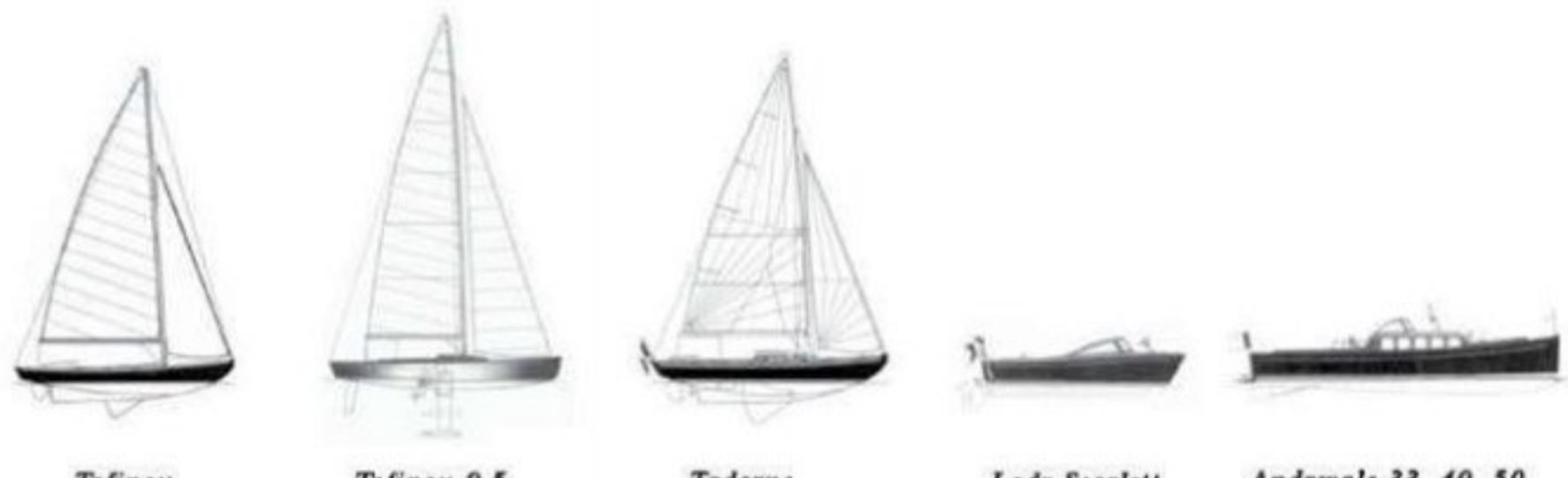
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Image: Frits Goosen RSMA, Brandaris Race 2011, Oil on panel



THE WELL TRAVELED XOD

A little X that weathered the war and the Suez Crisis is reunited with her family. *Emily Harris* has the story

For many men, a yacht is like a mistress. He'll lavish attention on her, take her everywhere, and all too often, his wife will get upset. For Michael McNish, who visited CB's stand at the London Boat Show in January 2011, the relationship with his X One Design *Veronique* is more of an arranged marriage. But it's one that seems to work.

Veronique was built for a Mr Hemsley Bell in 1936 by Percy See, a motor boat builder in Fareham. Bell sold her to Frank Broadbent just a year later, who immediately shipped her to Port Said on Egypt's Mediterranean coast. She was kept outside the family apartment and close to Lambert Bros Ltd, the London-based shipping agency Frank worked for. After a day at the office, he would take her out sailing in the afternoons, racing handicapped against fellow expatriates in Dragons and other keelboats.

In 1942, the Broadbent family moved to Cape Town and again, the boat followed. Frank's son Peter was born in 1944 and after the war, the family (including *Veronique*) moved back to their old apartment in Port Said, where Frank returned to work at Lambert Bros.

It was in July 1956, while the Broadbents were on leave to see family back in England, that Egyptian president Gamal Abdel Nasser nationalised the Suez Canal, triggering war with Britain, France and Israel. The family never returned to Port Said, but nor did they forget about *Veronique*.

Top: *Veronique* in Port Said
Opposite: Peter Broadbent (red hat) and Michael McNish with Mimie Currey sailing off Itchenor

David Broadbent, Frank's eldest son, was serving on HMS *Diamond*, a Daring Class Destroyer deployed to provide support for British troops. Once hostilities were over, he approached his captain for permission to rescue his parents' furniture from the company-owned apartment over the offices in Port Said.

"Thus authorised, David found himself in a Landing Craft Tank, loaded with supplies for the passage from HMS *Diamond*'s anchorage off Cyprus to Port Said," recalled brother Peter. On arrival at the apartment, he oversaw the packing and crating of his parents' belongings and furniture, including Peter's bicycle.

But getting *Veronique* back proved harder. When David reached the little XOD, a French paratrooper refused to release her, claiming she belonged to a Frenchman. David obtained the necessary military documentation from the British authorities for the boat to be handed over, and she was duly rolled onto a lighter and taken to an assembly point for the repatriation of British-owned personal effects.

Veronique was finally returned to her family in April 1957 and took up residence in Chichester Harbour. She was refitted that year and Frank continued to sail her until 1984 when, at the age of 86, he reluctantly sold her to two owners in Poole.

Then, in 2008, she was bought by renowned XOD boatbuilder James Meaning of Yarmouth, Isle of Wight, who conducted a complete restoration from



EMILY HARRIS

2008 to 2010. When I ask about her lines and the fact she was built by a man who had never built an XOD before, James said that she had proved herself a good example of the class. "She stood the test of time – surprising when you think she was in the desert for so long."

James raced the restored *Veronique* seriously, but it was just by chance that in 2009, Peter Broadbent's nephew Michael McNish gave his uncle an Island Sailing Club newsletter. "For God's sake, that's my father's boat!" Peter declared as he read about the XOD. He phoned Michael and announced, "Are you sitting comfortably? I've got a long story to tell you. You have got to go and buy this boat." James had too many boats and so the deal was done.

Last summer, during the Cowes Metre and Classic Keelboat Regatta, David and Peter Broadbent and Michael McNish raced *Veronique* together. "I'd forgotten how small she is," David said. "The race was unbelievable. I wish my father could have known. I remember being on leave from Greenwich Naval College in 1955, meeting a girl in Port Said, and taking her for a sail in *Veronique* – she's now my wife."

When I joined Michael for a brief sail at Itchenor, he seemed perfectly matched to his XOD – lucky, considering the arranged marriage analogy. But how could he not be well matched? The story, when told me at the London Boat Show, was totally irresistible. 

XOD

DESIGNER

Alfred
Westmacott

LENGTH OVERALL

20ft 8in
(6.3m)

BEAM

5ft 11in
(1.8m)

DRAUGHT

3ft (0.9m)

DISPLACEMENT

2,875lb
(1,304kg)

SAIL AREA

210sqft
(19.5m²)



EMILY HARRIS



EMILY HARRIS

BRISTOL FASHION

Equally at home picnicking or ploughing through the briny, the Bristol 27 gets the once-over from *Peter Willis*; photos by *Gary Blake*

Our first view of the Bristol 27 catches her moored under the trees opposite the Swan Inn at Pangbourne on the River Thames. With her navy-blue hull, her varnished mahogany superstructure and her dramatic stepped sheerline, she looks something of a swan herself among the shabby, duckling-like, plastic Thames cruiserettes.

Win Cnoops, who built her at his Star Yachts yard in Bristol's Underfall centre, drives her across for us to get on board – deep, welcoming cockpit, handy little ladder – and go to take some photographs and have a nice lunch on the river, which looks as if it might be one of the things she does best.

Actually, this Bristol 27 – she's so far the only one in existence, and is called *Eskdale* – is destined for a double life. Her owner, Dudley Fishburn, commissioned the

design from naval architect Andrew Wolstenholme after seeing his smaller Bristol 22 at the 2010 Southampton Boat Show. He wanted a longer boat and plans to use her both for messing about on the river here, near to where he lives, and for summer boating in the Solent.

Dudley comes from a Whitby shipbuilding family – they built Captain Cook's *Endeavour*. And the new *Eskdale* manages, by accident or symbiosis, to echo the design of a boat his father had, *Nigella*, a J-Class tender, which "went to Dunkirk but didn't come back". Dudley never saw her – he was little more than a toddler at the time – but treasures a photograph.

The fact that Win was building these boats in wood was one of the first things that attracted Dudley, who is full of praise for his work: "A professional and an expert, a master craftsman who delivered what he said he'd deliver – and a guy you never fall out with."





Dutchman Win came to Britain for a course at the International Boatbuilding Training College in Lowestoft, then stayed to work at Underfall, which he'd helped set up in 1997. As well as the Bristol 22 and 27, he also offers 18ft (5.5m) and 24ft (7.3m) versions. You could say Win is a boatbuilder who will go to any lengths to meet his customers' needs.

MORE THAN JUST A BIG SISTER

Though the 27 is an adaptation of the 22, any temptation to title this review 'A Fine Pair of Bristols' was quickly scuppered by the fact that they are not in any sense a pair. Not only are the ships of two different sizes, but they also look very different. The 22 has an altogether more modest appearance, and a part-painted, part-varnished hull with a single, unobtrusive oval porthole beneath the foredeck on each side.

The 27, on the other hand, not only has its fixed windscreens and sidescreens, but its bow has a distinct flare. With its three chrome-trimmed portholes on each side, and the care with which the curve of the sidescreen's top edge has been made to harmonise with that of the sheerstep, this is a boat that sets out to impress.

And she does. It's gratifying to note how the dog-walkers on the bank pause and aim their cameras or smartphones as we pass by. Dudley says he's grown used to people blowing kisses at the boat.

Both designs feature narrow hulls. The 22's owner initially specified a 6ft 10in (2.1m) beam to permit use on canals, but later raised it to 7ft 6in (2.3m) to allow a bit more room. The 27, though 5ft 4in (1.6m) longer is only 4in (10cm) beamier. "You can't beat a long thin hull with a nice fine entry," says Andrew. And in terms of comfort, this seems ample.

Above: Eskdale's stepped sheer is clear as she cruises along the Thames

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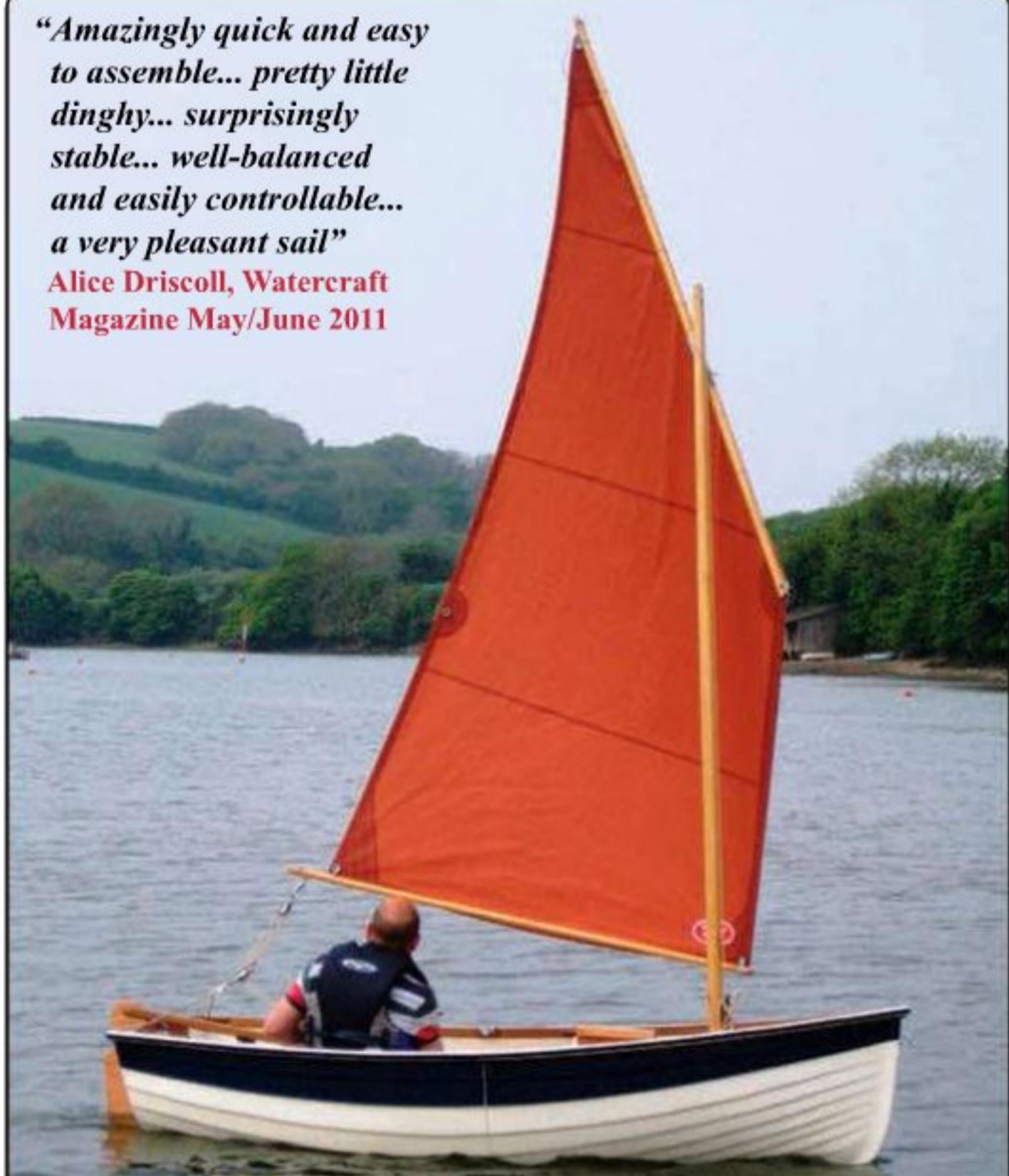


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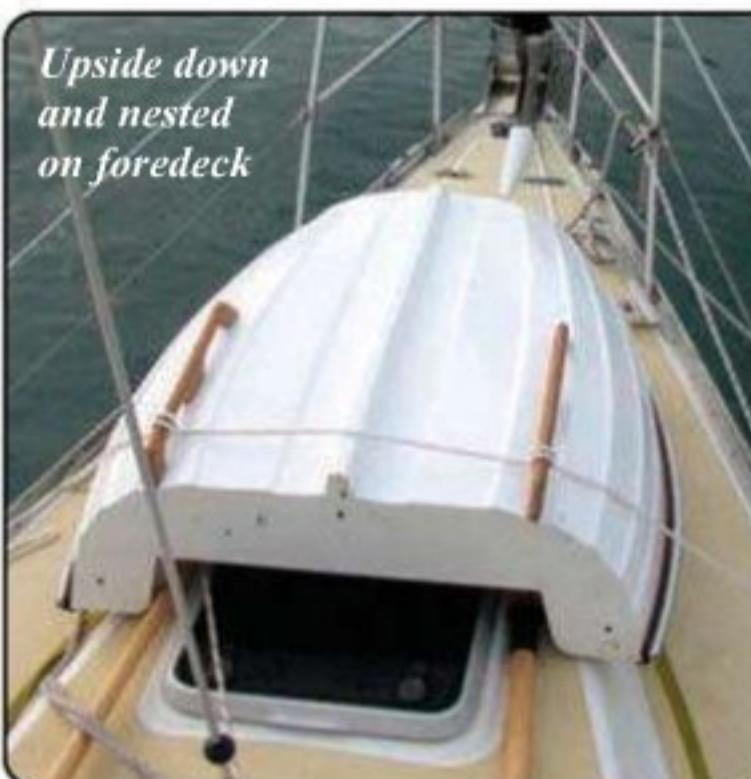
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Alice Driscoll, Watercraft Magazine May/June 2011



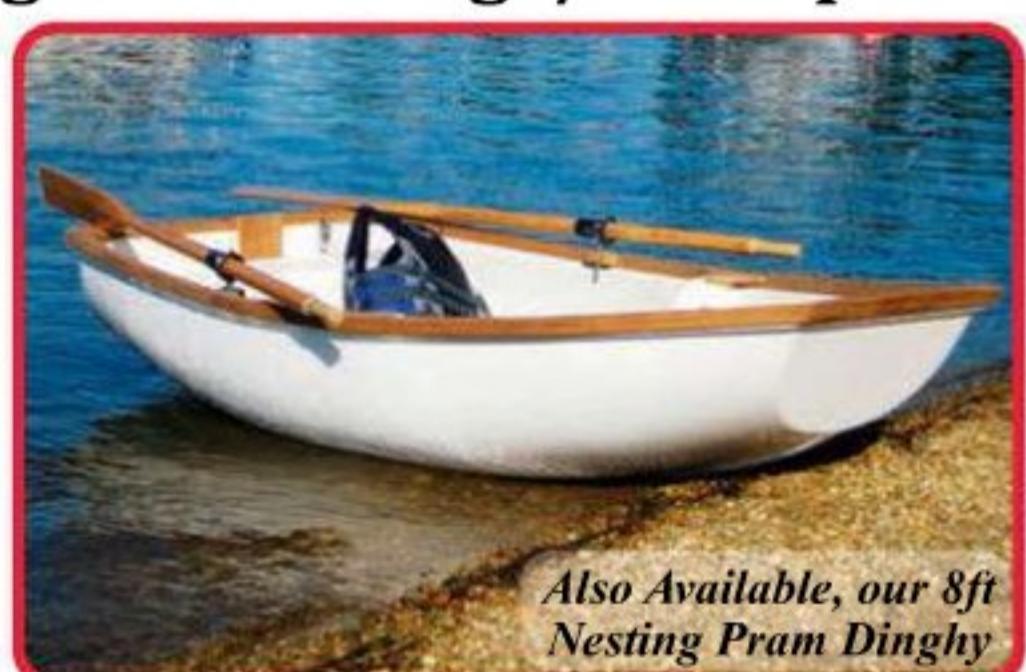
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“Dog-walkers on the bank pause and aim their cameras as we pass”



Below the waterline, the Bristol 27 has a round-bilge hull, like its smaller sister, but with a little kick in the buttock lines aft, to stop the stern sinking down as speed increases and the bow rises up.

And speed will increase – at least once she gets on the Solent. *Eskdale* is designed to produce up to 12 knots, without planing, thanks to a Vetus 52hp turbo-diesel engine. Other options are available, from 38hp with a smaller propeller for purely river use, up to 100hp and a maximum speed of 20 knots.

Here on the upper Thames, and respectful of the 4.3 knot (8kmh) speed limit, it's not something we could get anywhere near putting to the test. We don't try.

OVERNIGHT ACCOMMODATION

There are also bilge keels, to dampen rolling and provide some protection in the event of grounding. They are longer and less deep than those on the 22, which were provided at the owner's request to enable her to dry out.

On board, the benefit of the stepped-sheer style becomes immediately apparent. The raised foredeck allows for some simple accommodation, with a couple of bench seats and a generous heads in the forepeak. Not full standing headroom, admittedly, but comfortable enough to provide shelter from fickle weather, or to spend the odd night in (the seats convert to a double berth).

There is a little sink incorporating a single gas burner under its hinged draining board. Win says he sourced it from a caravan supplier. No built-in fridge though – the owner reckons a plug-in coolbox is much more practical.

The Bristol 27 is foremost a day launch, and greets the arriving visitor with a commodious cockpit accounting for just over half the boat's overall length. In the middle of it sits the engine box (amply sound-insulated), and at the stern is a bench seat, just ahead of the short 12in (31cm) after-deck. Farther for'ard, either side of the companionway, are the two seats for the driver and companion/co-pilot.

It's only when we stop for lunch that one of the compromises inherent in the split-sheer design becomes apparent. The engine box has a fold-out table on its top, which hinges aft, supported by a tubular steel leg, and reaches to the bench seat in the stern. However, the two driving seats, to achieve their clear view ahead, are raised up on plinths, and once turned to face into the cockpit are too high to allow their occupants to easily reach the table or feel part of the company around it.

There is another drawback to the split-sheer, and that is access to the foredeck – at least on this version of the design, with its fixed screens. They make scrambling up from the side decks (themselves rather narrow for a proper foothold) difficult and potentially unsafe.

Clockwise from top left: The main hatch and its garage is a thing of beauty; *Eskdale* draws admiring glances; handheld shower; there's a chirpy chestnut finish below; the cockpit seats offer great for'ard visibility

BRISTOL 27

DESIGNER

Andrew
Wolstenholme

LOA

27ft 4in (8.3m)

BEAM

7ft 10in (2.4m)

DRAUGHT

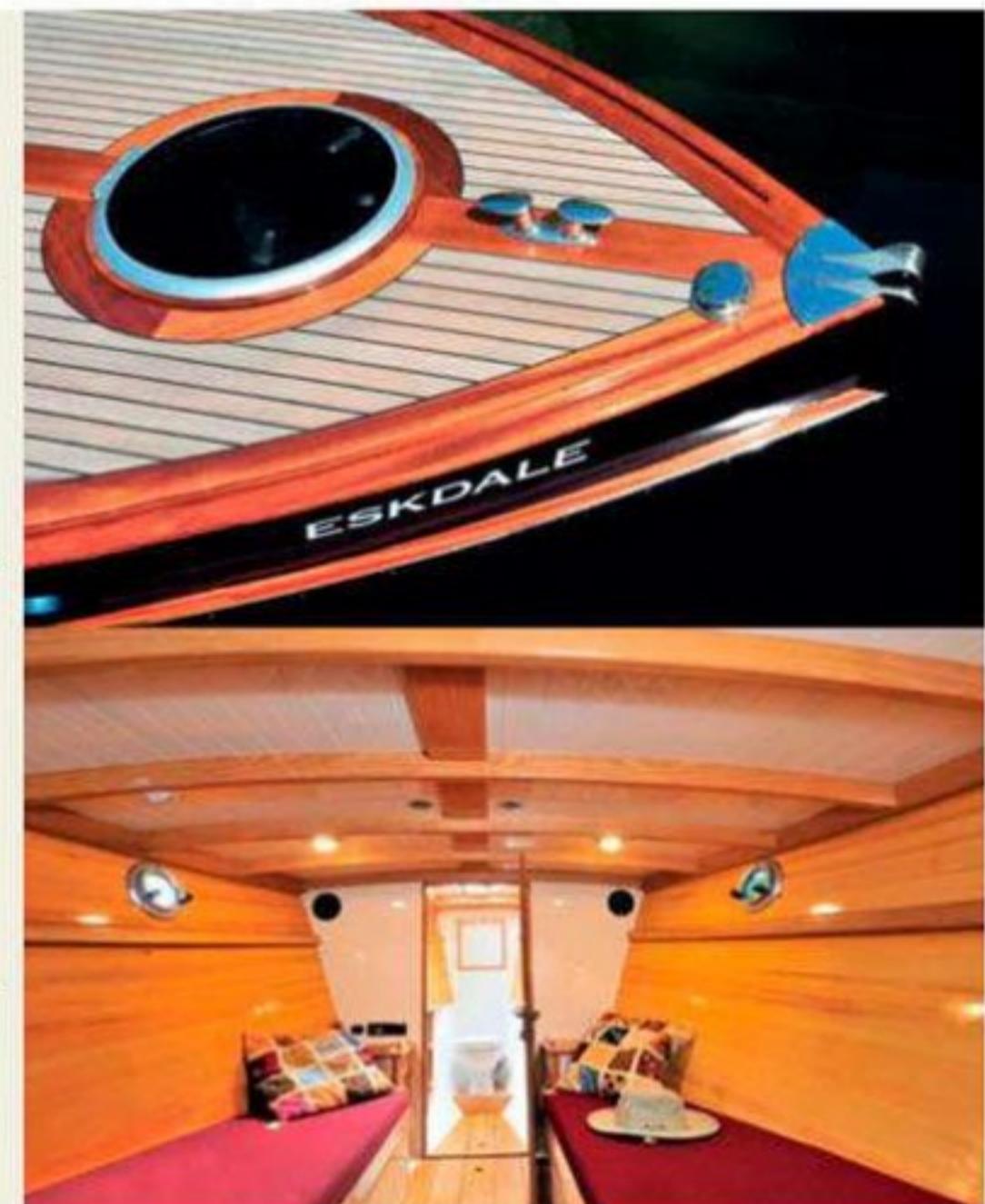
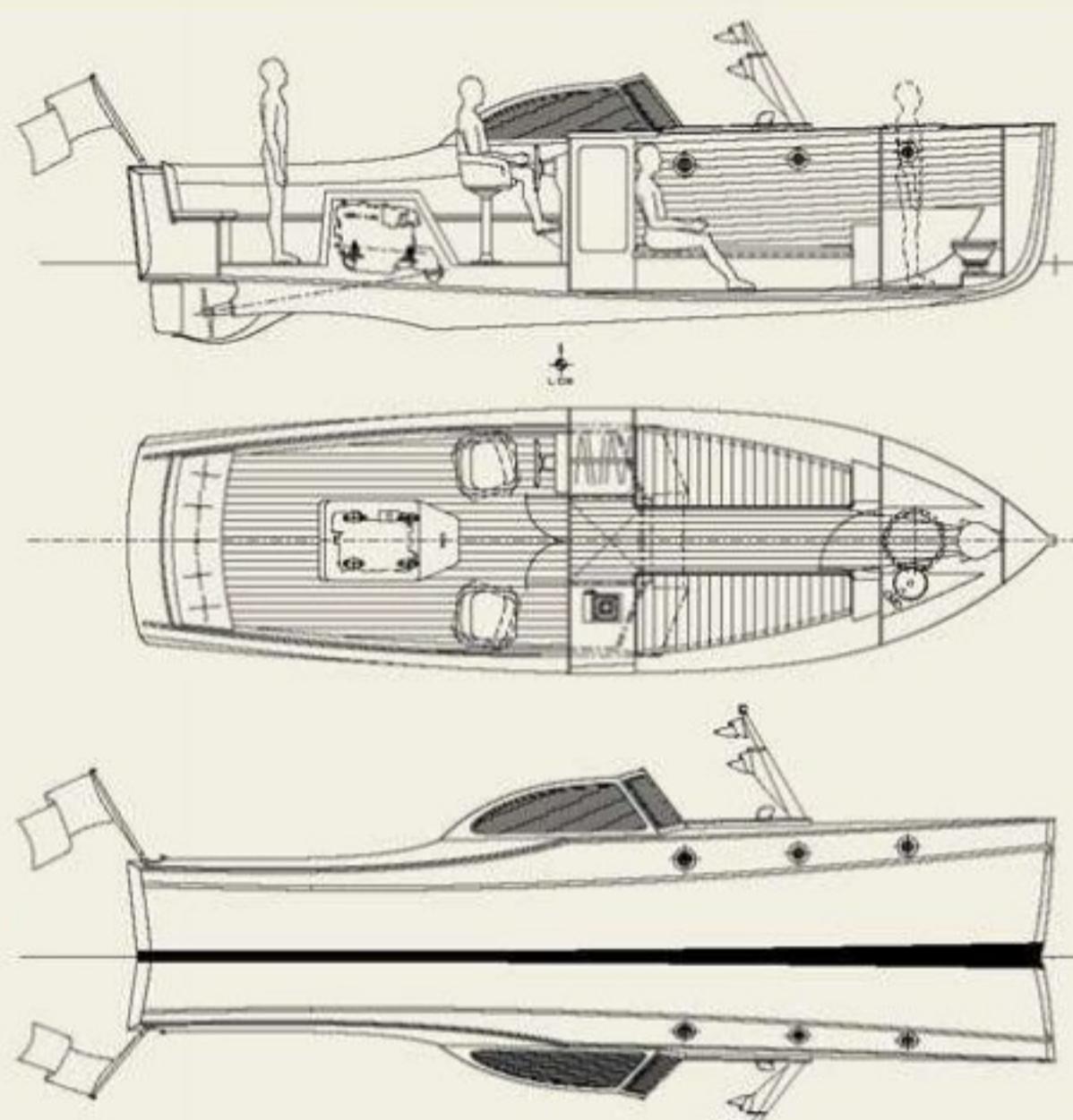
2ft 4in (0.7m)

DISPLACEMENT

5,500lb (2,500kg)

PRICE

£127,000



Top right: A round hatch gives access to the foredeck

Above right: A double berth can be made up from the seats below

The Bristol 27 does, in fact, have a designed-in solution to the problem – an ‘escape hatch’ in the heads. Built-in steps either side of the compartment enable the foredeck crew to scramble up and be ready with boathook, line or anchor, as the occasion demands.

One other niggle: the lack of small shelves handy to the captain’s chairs for sunglasses, mobile phone and the like (and perhaps cup holders, while we’re about it). But these are the sort of things it’s easy enough to retrofit (or to remember to specify when ordering the next one), and they’re easily outweighed by Win’s thoughtful design notions.

The main hatch and its garage is also a construction of great beauty and ingenuity. The hatch itself slides between, rather than over, its runners, which makes for a neat, low-profile look. But that’s not all – the cover itself extends forward to incorporate a Dorade box for the twin ventilators.

A three-way cover system provides for partial or full protection from the elements – or, of course, privacy when using the shower. There is a tonneau canopy to protect the steering position, a pram hood which comes up from the stern to protect the cockpit, and a zip-in middle section to provide complete rainproofing.

Right: The original Bristol 22 inspired *Eskdale*’s elegant split-sheer



But, as Win says, every boat is built to order and fitted out to the specific requirements of the future owner. This includes the option of fold-out side seats in addition to the aft bench, or a full horseshoe bench in the cockpit, extras such as a swimming platform, bow thruster or electric windlass, or adjustments to the layout.

The wood used is chosen for its aesthetic, as well as its practical, qualities: mahogany, solid or laminated, for the structural members; $\frac{3}{4}$ in (18mm) western red or yellow cedar strip-planking, epoxy-glued and glass-sheathed (800gsm outside, 400gsm inside). The deck is $\frac{1}{4}$ in (6mm) teak over $\frac{1}{2}$ in (12mm) plywood inside varnished mahogany covering boards and on oak beams.

The elegant, slightly curved transom, in this case carved with *Eskdale*’s name, consists of three layers of solid oak; the cockpit floor is oak and the side decks varnished mahogany. Inside the cabin, the seat backs are yellow cedar, to provide a light, cheerful effect in contrast with the dark, dignified woods outside.

One unexpected benefit of the design is portability. *Eskdale* won’t be commuting between the upper Thames and the Solent on her own keel. Why should she, when it’s quicker and quite probably cheaper to load her onto a flatbed lorry and drive her there?

In September, *Eskdale* is at the Southampton Boat Show, and she’s worth a look. If you are the sort of boat owner that appreciates style and craftsmanship, and enjoys attracting admiring glances then – assuming that a relaxing and convivial day (or occasional overnight) boat with a hint (or more) of dash is what you’re after – it would be very easy to get carried away by the Bristol 27.



Neil Thompson Boats



The **Norfolk** Smuggler

The Norfolk Smuggler 25 has been carefully designed to ensure a single-handed sailing ability when required. The cockpit is large to allow comfortable sailing for up to six adults and to provide ample stowage space in the cockpit lockers. The cabin trunk provides standing headroom through the yacht without looking cumbersome, and ahead of this there is a safe foredeck to provide security for the foredeck hand. This vessel has been designed to be shoal draught with a centreboard increasing draught from 2'9" with plate up to 4'11" with plate down. The centreboard is raised and lowered with an easy to operate manual winch.

Dimensions

Length	Length 25' (7.69m)
Beam	Beam 8'9" (2.69m)
Draft	2'9"/4'11" (0.85m/1.51m)
Sail area	404 sq ft (38.3 sq m)
Weight of boat	4.25 tonnes (inc equipment)



Norfolk Urchin



Norfolk Oyster



Norfolk Gypsy



Norfolk Smuggler 25



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Onboard

CRUISING • SEAMANSHIP • EQUIPMENT



DUET'S CENTENARY CRUISE

This summer's round-Britain trip caps a lifetime of adventure, with espionage as well as sail training. By *Peter Willis*



PAUL JONES

Duet is reaching easily up the Channel on the 11th and final leg of her centenary round-Britain cruise. The crew for this leg is mostly Duke of Edinburgh's Gold Award participants and, in keeping with its rules, they have never previously met each other. Most have never sailed on a 50ft (15.2m) boat either, and there is some seasickness. At the helm, skipper Bill Ewen, a fatherly Scot, reaches out a hand to grasp the harness of someone leaning over the side. It's easy to lose a person that way.

The wind is light, the way *Duet* likes it, and we've got the tops'l up – just the old, working one; the new jackyard tops'l, specially made for this voyage, hasn't

been out of its bag the whole trip. Mate Gavin Taylor, who's been on board for most of the legs, tells me ruefully the weather hasn't been their friend. "Northerlies going up the coast, southerlies coming down."

A few times, the weather was severe enough to hold up the voyage, and as the online blogs by the crews reveal, *Duet* can be a wet boat. Both on deck, where, being low and lean she takes a sea all too readily, and below – the forward hatch is none too watertight. There are tales of people being swamped in their bunks and lifejackets inflating.

But for a 100-year-old boat she's in remarkably good shape, especially considering she's been worked hard most of her life. Nowadays she's with the Cirdan Sailing

Trust, which provides sail training opportunities on a fleet of three boats, mostly to disadvantaged young people but also – as with today's crew – to those working towards their Duke of Edinburgh's Award. Previously she was one of the founding vessels of the Ocean Youth Club (now called the Ocean Youth Trust). But throughout both of these periods she has continued in the ownership of the Rev Christopher Courtauld, who co-founded the OYC.

"She's been in the family longer than I have," says Chris with a grin. Chris is 78; he first went aboard *Duet*, and indeed fell overboard from her, before he was born, while still in his mother's womb.

ARCTIC DREAM

Duet entered the Courtauld family's life towards the end of 1931. Chris's father Augustine, as a member of the British Arctic Air Route Expedition, had spent the previous winter manning a weather station on the Greenland ice cap by himself. When the relief expedition reached him, he had been there five months and was buried under a snowdrift, breathing through a tube. To pass the time he had thought a lot about boat design and planned his ideal yacht.

"She was to be sufficiently seaworthy to go anywhere," he wrote, "was to have room for my wife and one or two friends and be of moderate draught. I made her a yawl, thinking this would be the best rig for handling in difficult conditions when short-handed."

When he got home he went in search of this boat and eventually found a 22-ton yawl, then called *Gaviota II*, on the beach at Burnham-on-Crouch in Essex. Her name change was prompted by the other thing that had kept him going in Greenland: his forthcoming marriage.

Gaviota II had been designed by Linton Hope, who included her lines as an example of a 22-tonner in Dixon Kemp's *Manual of Yacht and Boat Sailing and Architecture*, which Hope edited. Chris owns a copy, which he produced for me when I visited him at his house in Levington (the same house in which Arthur Ransome wrote *We Didn't Mean to Go to Sea*).

Carefully he unfolded the crisp, fragile sheets (see *below*, p58) and there she is, spoon bow, long keel, narrow waist and counter stern – probably not at all what Augustine dreamed of in the Arctic, but immensely engaging.

Her builder was White Bros, based on the River Itchen, Southampton. She's 50ft (15.2m) on deck, or 73ft (22.3m) from the tip of her bowsprit to the end of her quaint, bowed bumkin; 11ft (3.4m) in the beam and 6ft 6in (2m) draught – so much for the dream boat's 'moderate draught'. Her planking was teak, 1¼in (3cm), on oak frames with a Kauri pine deck and the cabins fitted out in mahogany framing with light oak panels. "She hasn't changed," Chris beamed.

The *Yachting Monthly* of July 1912 described her as "an excellent example of a big displacement cruiser and although the lines are so designed that the accommodation will be good, they are eye-sweet and easy". The sail plan was "moderate and easy to handle".

August (as he was known to his friends) proceeded to get full use from her, racing her at Burnham where she was kept, and taking her for extended summer cruises, often getting close to the action.

"One day when we were out watching the Big Class racing in the Solent, we saw the extraordinary sight of the whole class running in line abreast, all with spinnakers set. There was the famous old *Britannia*, *Shamrock* and three or four others. Besides these cutters there was the great schooner *Westward* – 250 tons.

"In order to keep out of the way we steered inside the guardship... and saw to our concern *Westward* alter course and swiftly follow us. We pulled in our sheets and sailed as close to the battleship as we could without actually fouling the boat booms which she had rigged out.

"*Westward* came tearing up astern of us, her immense boom squared right off; it seemed inevitable that her boom would strike our starboard shrouds, in which case we would certainly have been dismasted. The faces of rows of men lying on her decks peered at us

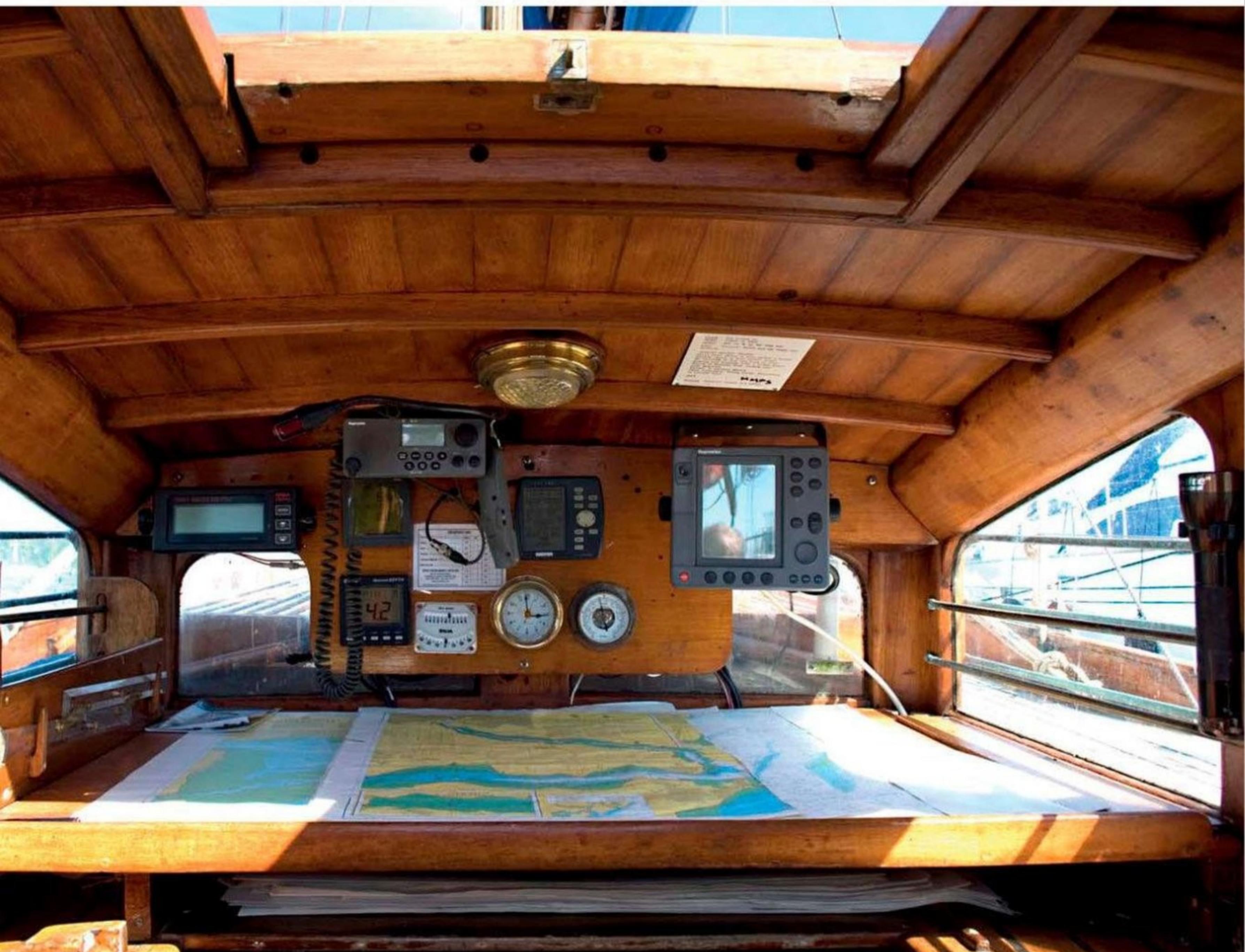


PAUL JONES



Previous spread:
Note *Duet's*
extravagantly
curved bumkin
Far left: *Kindly*
Light (previously
Theodora) and *Duet*
(right) are reunited
in Falmouth
Left: Trainee crew
from Deckham
Community Centre,
Gateshead

“*Westward* came tearing up astern of us; it seemed inevitable that we would be dismasted”



over the bulwarks. Not a word was spoken. At last, when there seemed a mere matter of inches to go, a voice (I suppose it was the skipper's) rang out from for'ard. “Luff sir, for God's sake, luff!” Her steersman moved the wheel one spoke: *Westward*'s boom drew out a foot and she rushed by.”

Guests aboard *Duet* included Evelyn Waugh, who sent himself a telegram summoning him away after a particularly rough passage, and fellow-seaman Frank Carr, with whom August set up the East Coast division of the Royal Naval Volunteer Reserves. In 1939 he became involved with a secret military body that was a forerunner of the Special Operations Executive. One of

its tasks was a survey of the northern coasts of Europe, and August was allocated a section of Norway, cruising *Duet* to Bergen and then down to Trondheim before getting back to Burnham just before war was declared.

It was in 1947 that *Duet* encountered the worst storm of her career, while making her way under bare poles up the Bay of Biscay. “*Duet*, without a patch of sail set was racing along, now in a deep valley, and now on a high ridge with a view of an infinity of such waves,” recorded one of the crew.

“There was no question of running for shelter. We must ride out the storm... 9am. Wind Force 10 WSW. Badly pooped. Mizzen boom broken, helmsman

Above: *Duet*'s doghouse had been discarded from *Bloodhound*, and includes a handy chart table

AROUND BRITAIN IN DUET

“She got halfway and stuck, with a wave the size of a street of houses advancing on us”

washed out of cockpit. A[ugust] was steering and knocked almost overboard. When I reached him he was on his knees in the cockpit full of water trying to get her head into wind. She got halfway and stuck, with a wave the size of a street of houses advancing on us – but we rode it... the boom of the mizzen had been broken by the same wave. I remember waiting for her to come round. I thought that if we were caught by a wave beam-on we would be sunk. We were caught, but *Duet* did not seem to mind.”

August died in 1959, and left *Duet* to Chris, then only 25, and in training for ordination. With Christopher Ellis, they formed the Ocean Youth Club, launching it in 1960 with their two boats as the initial fleet – Chris Ellis owned a pilot cutter then called *Theodora* (now returned to her original name of *Kindly Light* and recently relaunched, though not sailing, after extensive restoration – *Duet* met her again this summer in Falmouth).

BLOODHOUND'S DOGHOUSE

Duet's comfort was improved from an unlikely source when she was being refitted at Camper & Nicholsons in the early 1960s. In the corner of the yard was a discarded doghouse which just fitted over the main hatch for'ard of the cockpit. It was from the Duke of Edinburgh's *Bloodhound* (CB287), and is there to this day.

Duet remained the flagship of the OYC until 1994, taking part in numerous Tall Ships races (first overall in 1983 and 1994), and the 50th anniversary Fastnet Race in 1975, where she took line honours in the gaff-rigged section. She also won the Sail Training Association's 1982 Vigo – Southampton race on her 70th birthday. When she was handed back to Chris, he promptly loaned her to the Cirdan Sailing Trust.

This summer's round-Britain voyage was in some ways business as usual for Cirdan, with each leg crewed by a different group of young people, but it also had an Olympic twist. The voyage was selected by the London 2012 Inspire programme to spread the spirit of the Olympics throughout the UK, and it was timed to arrive



EMILY HARRIS

Left: Passing Greenwich at the start of her round-Britain trip
Bottom, from left: Augustine Courtauld (with pipe), original lines, designer Linton Hope

at Weymouth, the Olympic sailing venue, for the opening ceremony, and in London for the closing events. The 2,000-mile voyage has provided the experience of a lifetime to the young people who took part, but for *Duet* it was just another part of her already rich heritage.

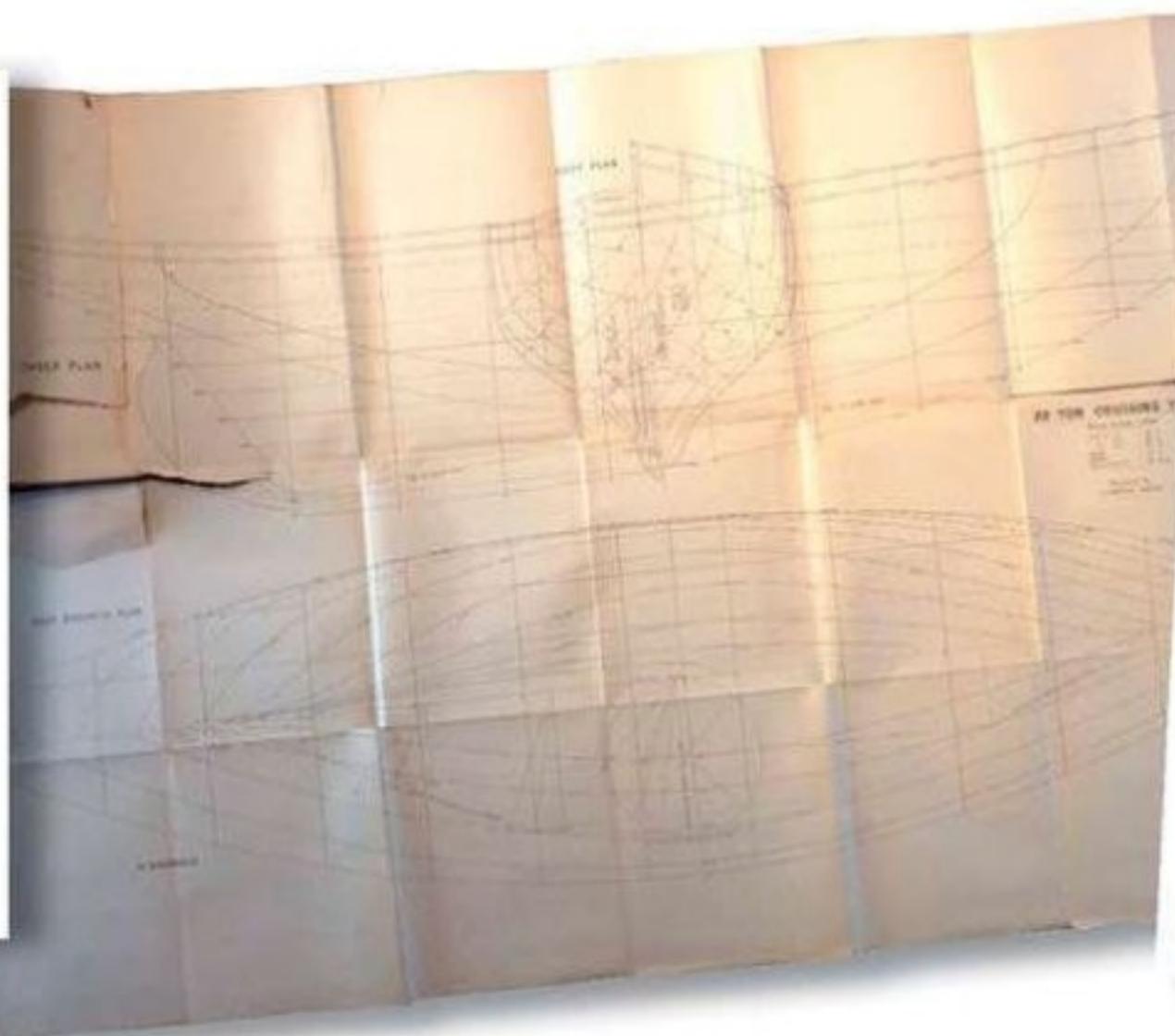
As for our own day's passage, it is nearly over. Fifty nautical miles of sail-changing – foredeck work in which the Duke of Edinburgh's youngsters on their first day's sailing have visibly begun bonding. Curiously, the process has been helped by the seasickness. Another rite of passage.

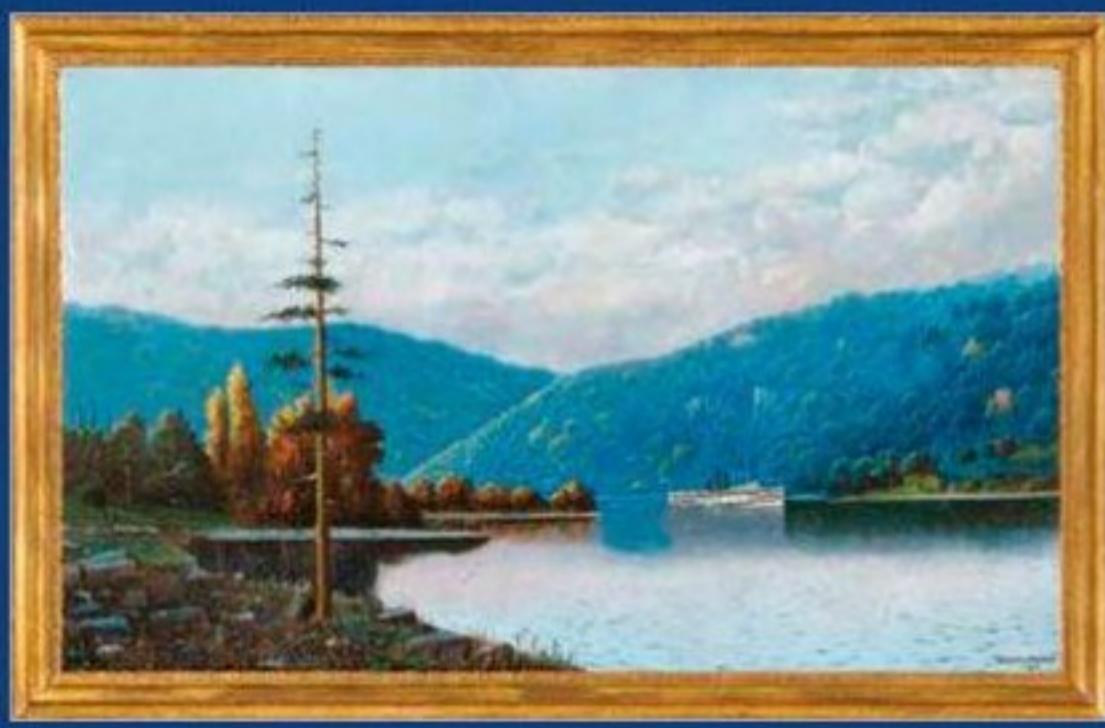
We've sailed from Eastbourne's Sovereign Harbour, by Fairlight and Dungeness, and are now closing Dover. Skipper Bill Ewen seizes the VHF mike. In a Scottish burr tinged with pride, he announces firmly: “This is Sail Training Vessel *Duet* requesting permission to enter the Western Harbour.” Permission granted, *Duet* sails between the pierheads, and on towards her second century.

“The yacht which has contributed the most to sailing in this century,” was how the distinguished yachting writer WM Nixon appraised her as she approached her 70th birthday in 1982. “In her own quiet way,” he added, “*Duet* has had an unrivalled career.”

Duet is owned by the Cirdan Sailing Trust
Bradwell Marina, Waterside, Bradwell-on-Sea, Essex, CM0 7RB
Tel: +44 (0)1621 851433, www.cirdantrust.org

DUET
DESIGNER
Linton Hope
BUILDER
White Bros, 1912
LENGTH OVERALL
50ft (15.2m)
LENGTH OVER SPARS
73ft (22.3m)
BEAM
11ft (3.4m)
DRAUGHT
6ft 6in (2m)
DISPLACEMENT
22 tons (22,353kg)





Antonio Jacobsen

(American, 1850-1921)

'Onteora' rounding a bend in the Hudson River

oil on board

23 x 36 in. (56 x 91 cm.)

Montague Dawson R.S.M.A.,

F.R.S.A (1895-1973)

Yachts racing on an open sea

watercolour

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Thomas Whitcombe

(1752-1824)

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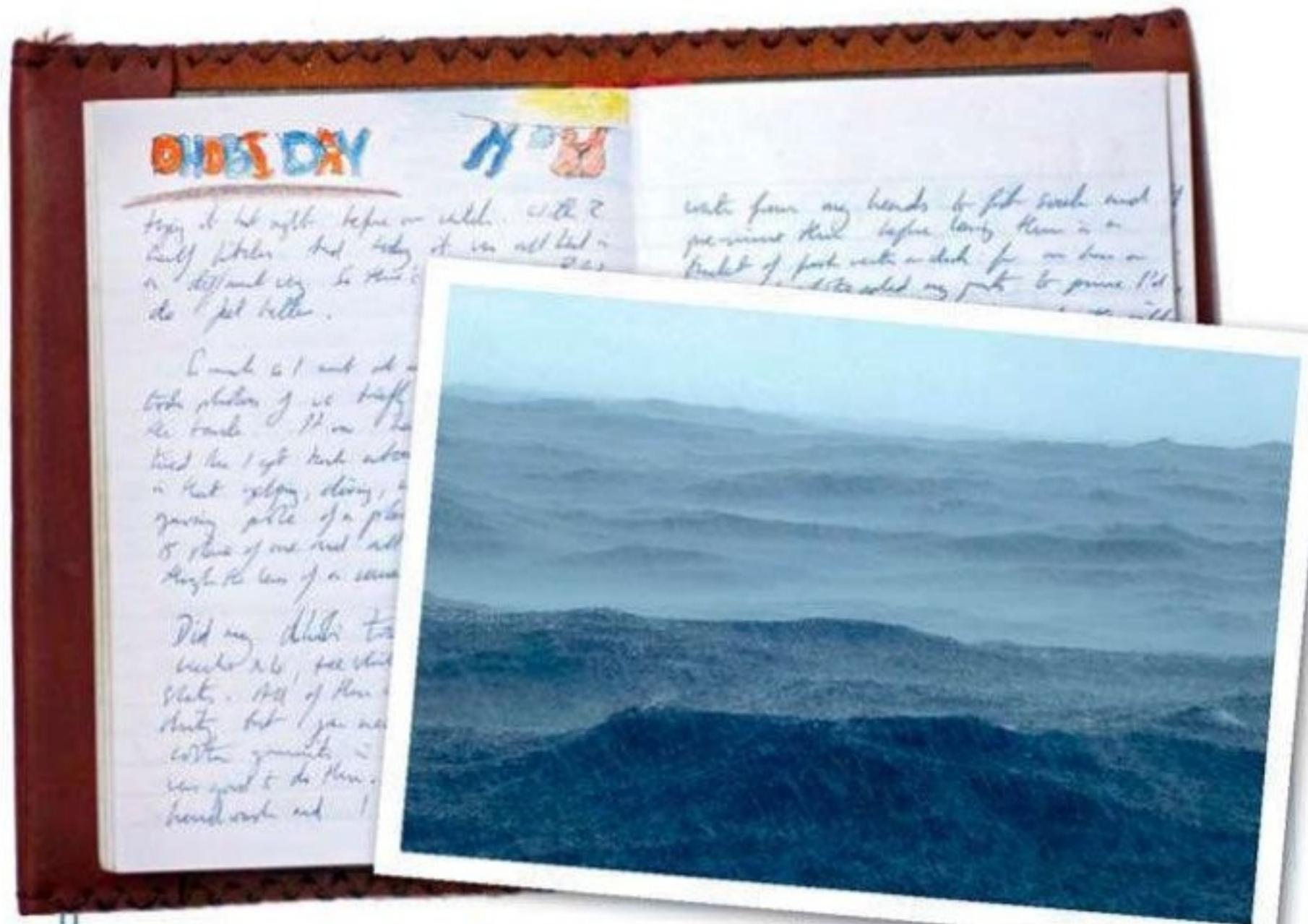
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Atlantic sketch



Dhobi day at sea...

DAN HOUSTON RECALLS THE JOYS OF THE WATERMAKER

We're a week at sea before I realise that fresh water is not really such an issue, on this boat, *Eilean*. I have been conserving water like an old salt, limiting myself to half a cup in my tooth mug; having a stand-up wash in two cups of warm water using a soapy flannel. You know the drill; you don't really get to feel fresh like that; but it's an OK level of comfort.

My clothes, though, are another matter; they are salt-riddled from the spray and salty clothes attract damp, especially at night. Even in the tropics this can cool you off 'til you're cold. It's also, ah, that case of a permanently damp backside. I don't think I minded it so much when I was younger, but you get used to a sense of comfort when you sit down and this was far, far from that!

"The sheer luxury is baffling. I rinse my clothes..."

Then I see Edo doing his washing and decide it's time to get my sailing trousers and some pants free of salt. So I mention the idea of doing some dhobi to engineer Steffan. "Sure," he says, "just to come on deck with it and the bucket."

He fetches the hose from the lazarette and motions where it attaches in the waist of the ship as I get back on deck. I plug in and there's no way to switch it off... "It doesn't matter,"

Steffan assures, "the watermaker can make 1,500 litres of water a day; we have enough."

The sheer luxury is baffling. I rinse my clothes, twice!

Later my old ripstop cotton Mustos have dried in the late afternoon sunshine and they feel like silk as I put them on. With a dry, warm bottom I fairly saunter on deck to take my watch and sit next to the wheel. This is great, what's our speed and course?

Poseidon's had enough; he doesn't like swagger. A wave is sent aboard, covering me, half filling the cockpit – soaking the trousers, of course, and making a mockery of my efforts towards a comfy bum.



Dan sailed across the Atlantic on the Fife ketch *Eilean*. CB286



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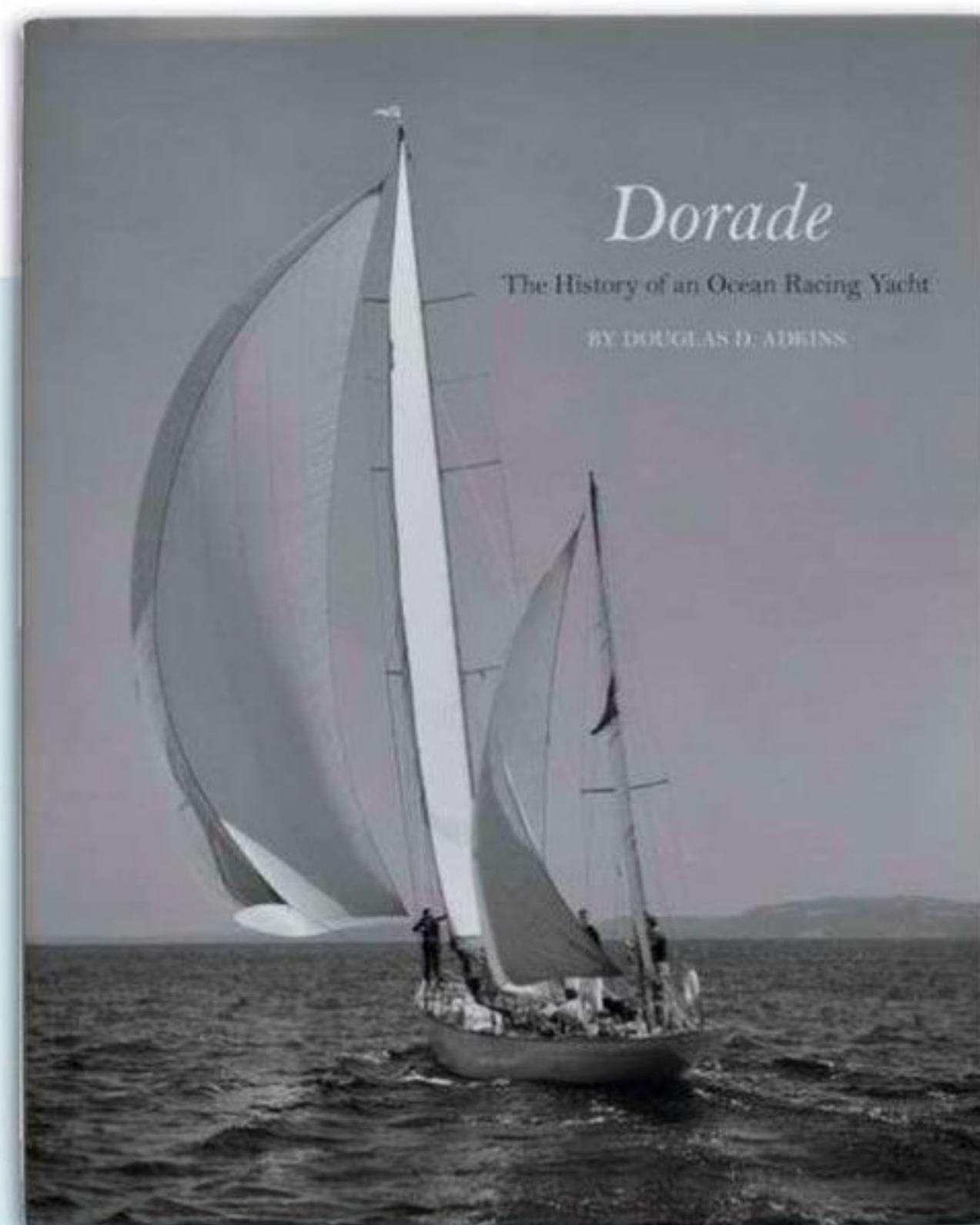
The History of an Ocean Racing Yacht

By Douglas D Adkins

The 1920s was a decade characterised by change. Bermudan rig was starting to replace gaff rig and oceanic yacht racing was starting to gain a foothold. In Britain, the Fastnet Race started in 1925 and in the US, the (older) Bermuda Race was restarted in 1923, following formation of the Cruising Club of America. However, most offshore boats were still workboats (like *Jolie Brise*, Fastnet winner), or workboat-inspired, like the many successful schooners from the pen of the American designer John Alden.

The stage was set in 1929, for a slim, light, externally-ballasted racing yawl from the young and relatively unknown MIT graduate Olin Stephens. *Dorade* went on to become arguably the most celebrated ocean racer of all time, and this is her story. The book is pleasingly high-quality, and complete with vintage and modern illustrations, lines and construction plans. The *Dorade* 'Bible' has arrived. *SHMH*

Pub David R Godine, 2012, hardback, 220pp, \$65 (£41)

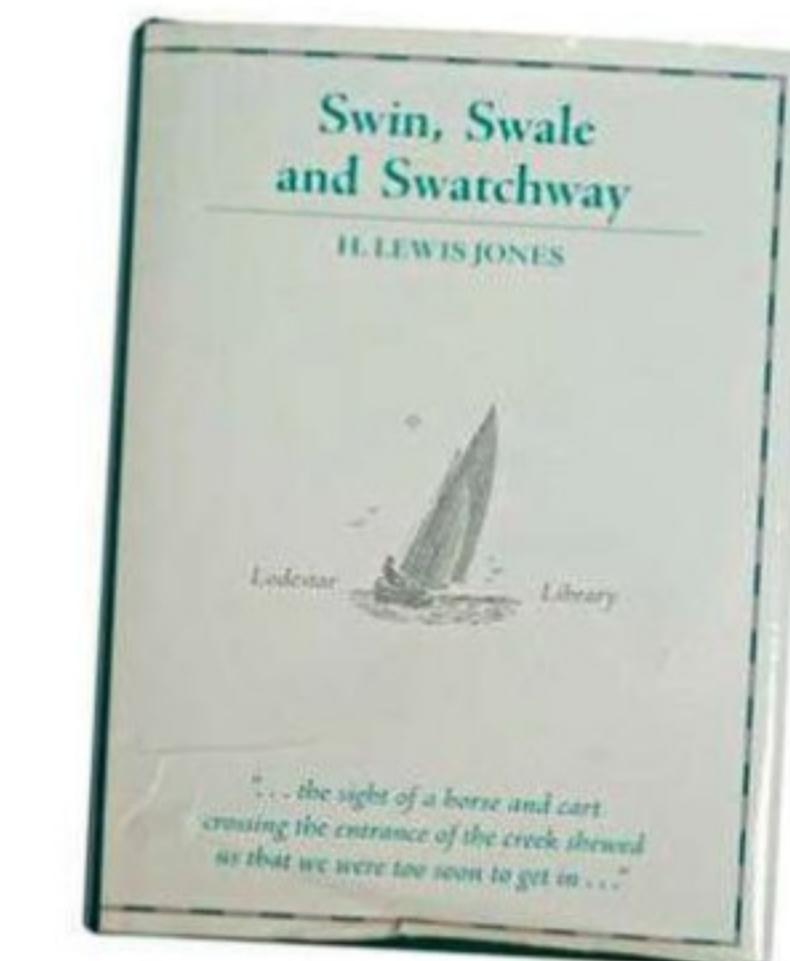
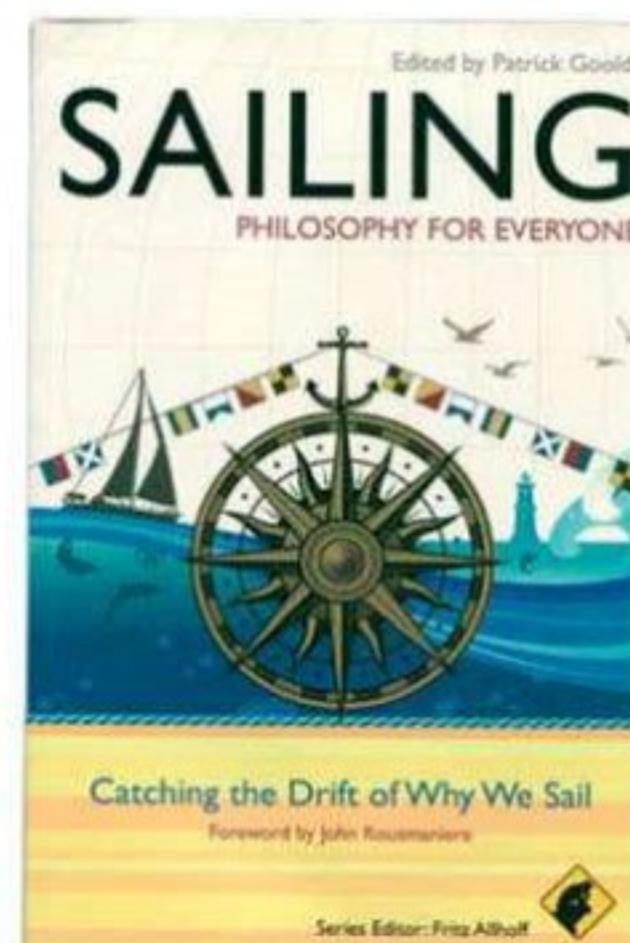


Sailing Philosophy for Everyone

Edited by Patrick Goold

This is a high-brow addition to the many sailing anthologies doing the rounds. Edited by a professor of philosophy and with a (very good) foreword by yachting writer John Rousmaniere, this essay collection probes why we sail and what we can learn from it. It's rather a mixed bag. Some of the essays smack of sophistry and seem merely to lend academic armour to what we already understand, while the freer, and better, pieces make us think of sailing and boats in new ways. For the philosophy student, this will be a lot more fun than a night in with Foucault, but be warned: it's not an easy read and perhaps, contrary to its title, not for everyone. *SHMH*

Pub Wiley-Blackwell, 2012, paperback, 190pp, £11.99

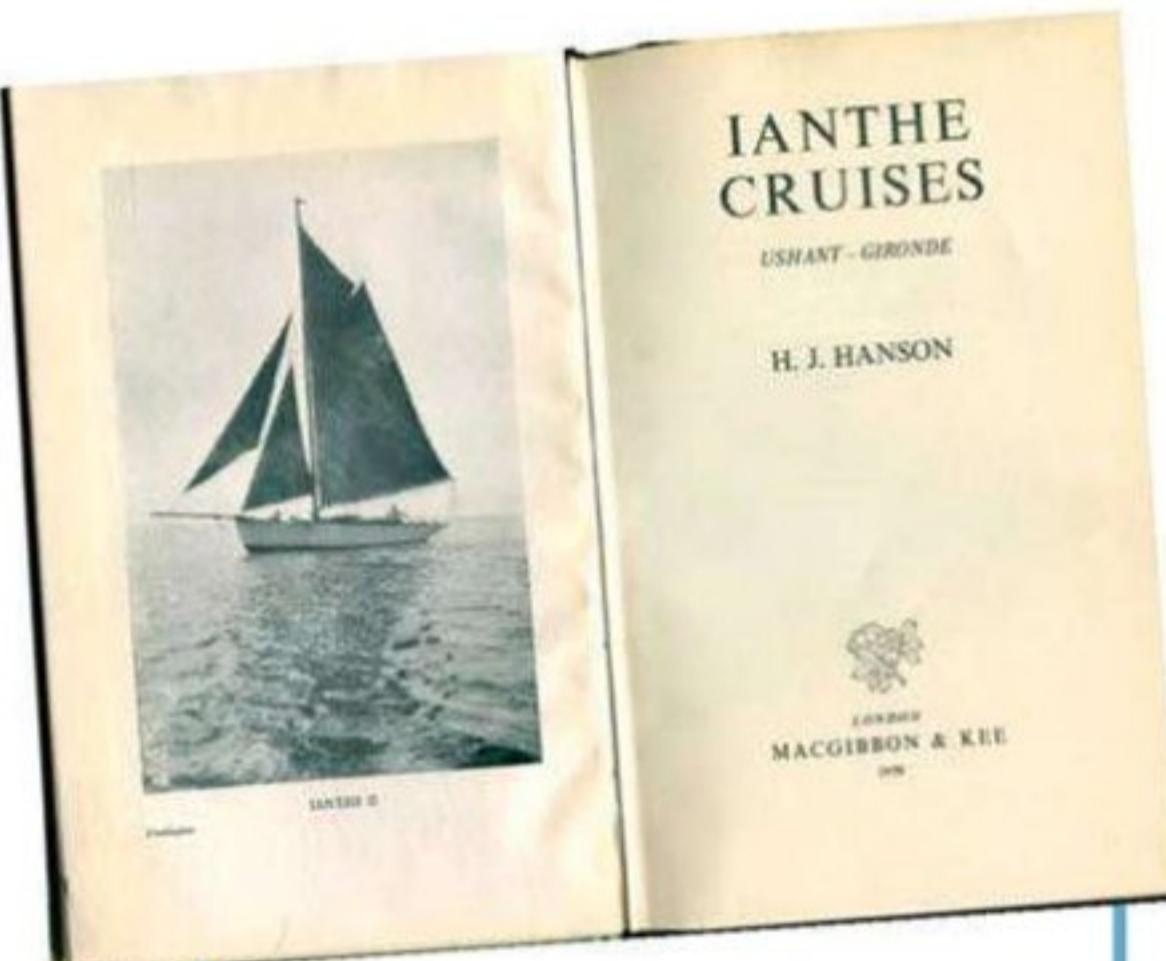


Swin, Swale and Swatchway

By H LEWIS JONES

First published in 1892 - long before Maurice Griffiths exerted his influence over East Coast sailing - this is somewhere between a travelogue and a handy guide to sailing in the waters of the Thames Estuary. Most readers would probably be surprised to find how little has changed, as the author - who regularly crews on the three-and-a-half ton *Teal*, owned by his friend CB Lockwood - ships aboard for weekend and more extended passages. The tone is quite matter-of-fact and relaxed, as Jones takes us cruising with him in these shoal waters, exploring more and more of the magic of the swatchways long before the term was even coined. *DMH*

Pub Lodestar Library, 2011 (first pub'd 1892), hardback, 170pp, £15 - free P&P



CLASSIC BOOKSHELF

Ianthe Cruises

Ushant - Gironde

By HJ Hanson

Part log, part diary, part pilot, this book from 1950 charts a series of passages made by author HJ Hanson in his 35ft (10.7m) gaff-rigged cutter *Ianthe II*.

Over a number of years, she bore her owner on trips to the treacherous seas around Ushant and farther, into south Brittany, the Vendée and the Gironde, as well as around Ireland. He writes with warmth and a fine eye for nautical detail, shedding light on some favourite destinations of the British yachtsman - as they were over 60 years ago. *SRF*

Pub MacGibbon & Kee, 1950, hardback, 250pp

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Classnotes

Menai Strait One Design

BY VANESSA BIRD

Do not confuse this class of one designs with that of the William Fife III-designed Conway & Menai Strait One Design. Although the two classes have shared the same stretch of water for 75 years, this design was introduced 11 years after the Fife, from the hand of WH Rowland of Deganwy.

His is a name which may not be familiar to many, but on Wales' north coast, Rowland was a well-known boatbuilder and designer, with a variety of craft behind him, including the 20ft (6.1m) Conway One Design and a series of boats based on the American Catboats.

It was the Conways that led to the introduction of this class, the Menai Strait One Design (MSOD) in 1937. Two young boatbuilders at Gallows Point in Beaumaris were approached by the crew of a local slate cargo ship looking for a dayboat to sail on the Menai Strait.

Both men, William Morris and Wilf Leavett, had served their apprenticeship at nearby Dickies Boatyard, building, among others, the Conway One Design. Thinking that something similar would be suitable for the merchant seaman, they approached Rowland to produce a design. In October 1936, he drew a 20ft (6.1m) carvel-built centreboarder, which proved perfect for the sailors' requirements. In early 1937, Morris and Leavett purchased the plans and started building.

Britannia was the first of the class, launched in July 1937. She was built of 14 ½in (15mm) mahogany planks on steamed oak timbers spaced at 6in (15cm) centres, and fastened in copper. British oak was used for the keel, stem and 11 floors, while pitch pine was used for the deadwood, and 1¼in (31mm) mahogany for the transom. The deck was 5/8in (15mm) tongue-and-groove pine, sheathed with cotton canvas.



JOHN A McCORMONT

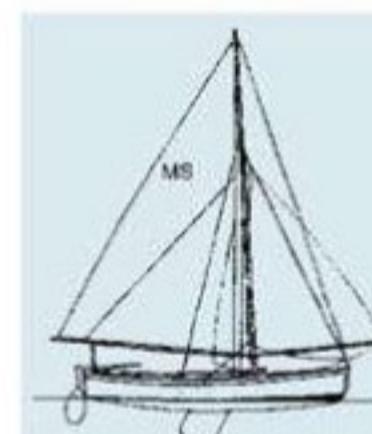
Setting a low-aspect bermudan sloop rig, *Britannia* entered that summer's Menai Strait Regattas and crossed the line first in several events. She was followed in 1938 by seven more, and this led to the formation of the Menai Strait One Design Club that September.

Two more were built in 1939 before the Second World War intervened, but production resumed in 1945. Another seven were built, with the last, *Lightning*, being launched in 1952. Built on spec, she was sold to HMS *Conway*, the sea training school, which bought her for its cadets. The training establishment, based at Plas Newydd, owned five MSODs between 1952 and 1969.

Regular racing took place in the 1950s and 60s. Though some of the boats left the fleet and were modified with engines, cabins and even bilge keels, the MSOD Club has seen near-continuous sailing ever since.

Indeed, such is the class's continued popularity that the missing MSODs are now back on the Menai Strait, and all 17 restored to their original spec. Racing is now organised by the Royal Anglesey Yacht Club, and this year, 11 boats took part in the series.

It may have been the cheapest boat of its size in the area when it was first conceived, but after 75 years the Menai Strait One Design has also proved one of the most enduring.



MENAI STRAIT ONE DESIGN

LOA
20ft (6.1m)

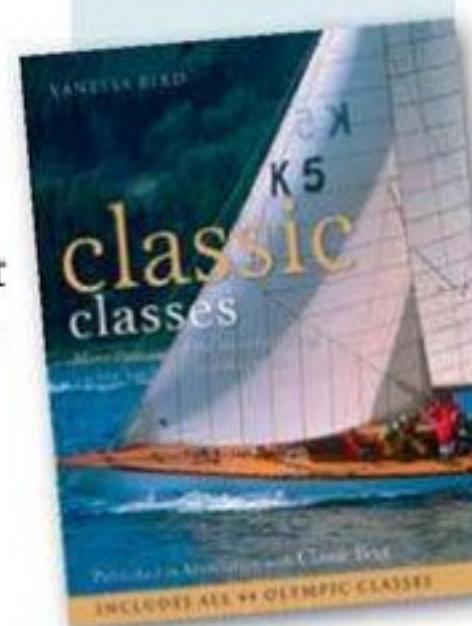
BEAM
6ft 9in (2.1m)

DRAUGHT
1ft 3in (0.4m)

SAIL AREA
212sqft
(19.7m²)

DISPLACEMENT
c.1 ton
(1,016kg)

DESIGNER
WH Rowland



THE NAME

Britannia, the first of the class to be built, was named after the railway bridge that spans the Menai Strait.

INSIGNIA

The MSODs have the sail insignia 'MS', and for a long time were referred to as the Marks & Spencer Boats as a result.

BUILDERS

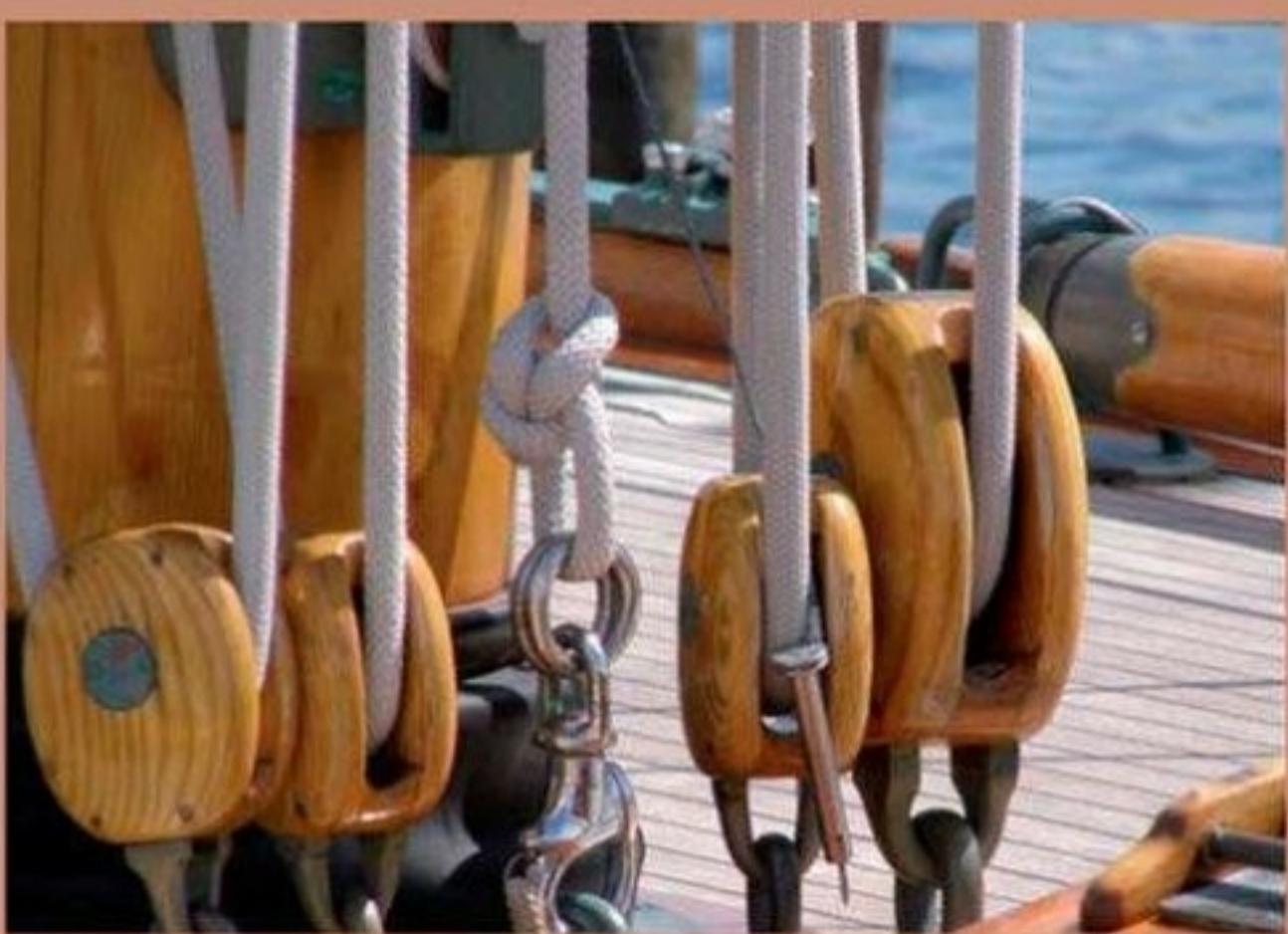
William Morris and Wilf Leavett took it in turns to build the Menai Strait One Designs, with Morris building the odd numbers and Leavett the even. *Britannia* was built for £95, but the subsequent seven cost £125. Rowland's own yard quoted £300 in 1937.

ENGINES

Five of the MSODs have had engines fitted at one time, then removed. *Spindrift*, No.2, had one fitted in 1948 when she was bought by a photographer on the *Daily Express* and taken to Sunbury-on-Thames. She returned to North Wales in 1952, and her engine was removed to pay for the train fare home. *Aderyn*, No.5, also left the fleet in the 1960s, and spent 20 years at Holy Island, Northumberland.

www.msod.org.uk
www.royalangleseyyc.org.uk

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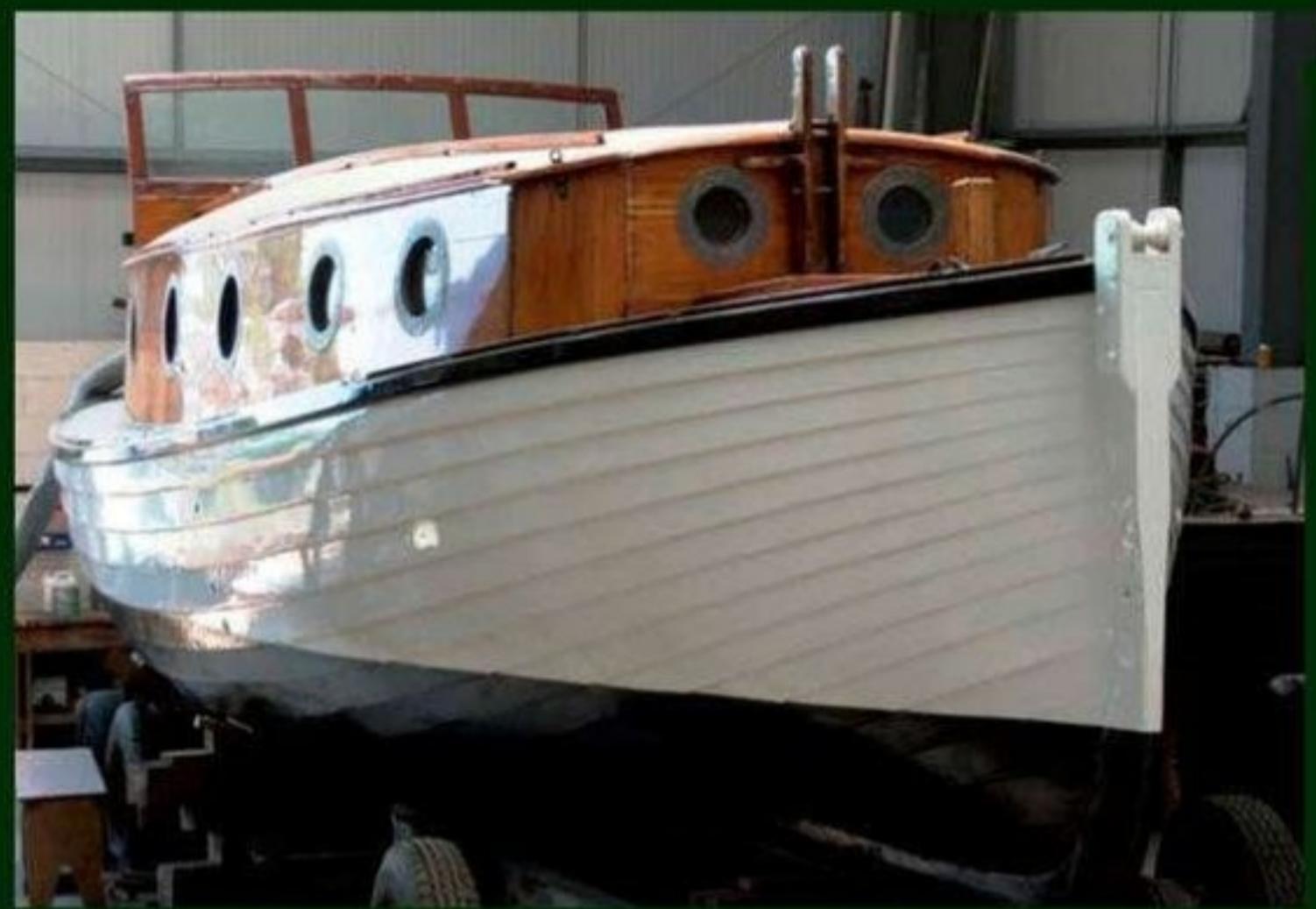
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Getting afloat

SALANA

Swedish beauty

What is it about Scandinavian yachts that makes them so pretty? This 33ft 7in (10.2m) fractional sloop (and, in honesty, her female, bikini-clad crew) was attracting quite a few envious gazes at the recent Spetses Classic Yacht Race (see page 38).

It was the feminine Scandinavian look that did it – slim, almost modern, bermudan rig, narrow transom with a counter holding the backstay – and even the slight curve on the cabin trunk was working (the yacht was built in 1959, so a bit of modernism is creeping in). Clearly, her designer, Erik Salander, knew as much about beauty as his more famous contemporary and compatriot Tore Holm.

Salana is carvel-built of mahogany on oak and iroko frames, and substantially yard-restored between 2006 and 2009, so much of the equipment, including the sails and Vetus 16hp diesel, is only three years old.



You only have to look at a yacht like this to know she goes, and at Spetses we had a hard time overhauling her on a 45-footer. She comes complete with her original, signed design and first registration documents, showing that

Above: *Salana* was designed by Erik Salander, known for fast racers

she was owned by the Swedish royal family from 1959 to 1971. Asking €89,000 (c.£70,000), lying Greece.

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MV NAVIGATOR

A true little ship

Navigator was built in Denmark in 1941 as a survey ship but was renovated from 2005 to 2011. She now provides accommodation for 10 guests in five (mostly en-suite) staterooms – and a crew of six. At 117ft (35.7m), she is a lot of boat, and with a more workmanlike look than the usual contenders in this price bracket. Modern features include interior shock absorbers to minimise noise and a 115hp tender. The engine is a 1948 B&W diesel reconditioned in 2010, giving a cruise speed of 7.5 knots and a 2,400 nM range at 40lt/hr. She's based in Copenhagen with a price tag of €3.5m (£2.8m).

Contact Ulrich Nielsen, Tel: +45 7020 2231, www.hydeyachts.com

KETCHUP

Speed and austerity

This Bahama 20 motor launch was conceived by French Olympic sailor Bruno Gandolphe in 2005, for the owner who appreciates simplicity and speed. Inspired by a 1940s American workboat, *Ketchup*'s sharp deadrise promises an easy ride and good economy. No fridges or through-hulls here – just a simple glassfibre and ply hull, minimalist interior and outboard motor. This one is ex-demo from Henley Sales & Charter and comes with a new 25hp Evinrude, trailer, hood and full cover. Asking £18,500, lying Upper Thames.

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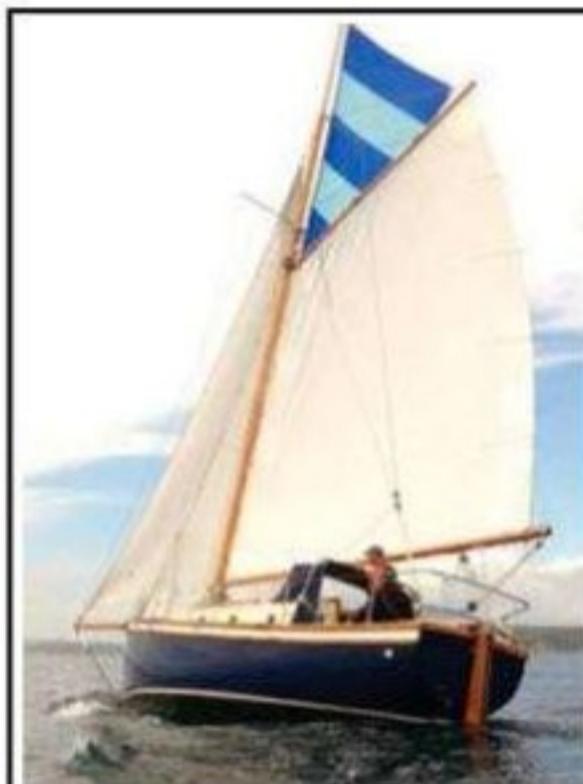


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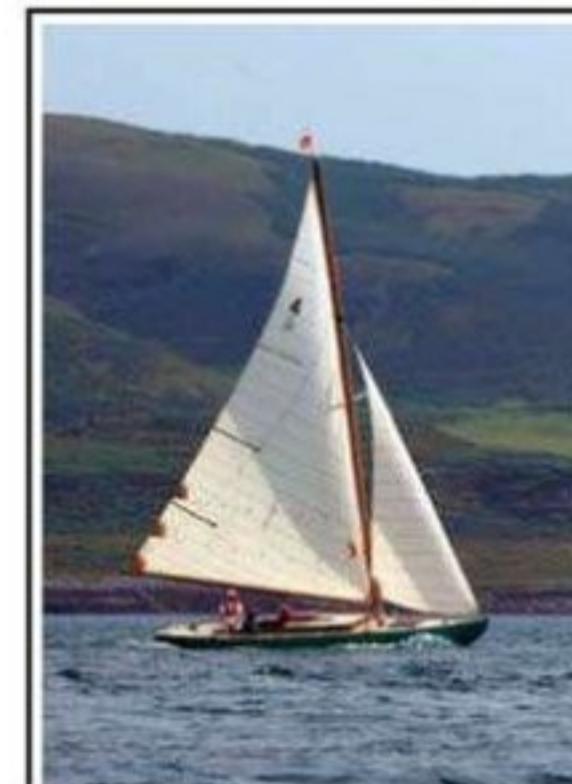
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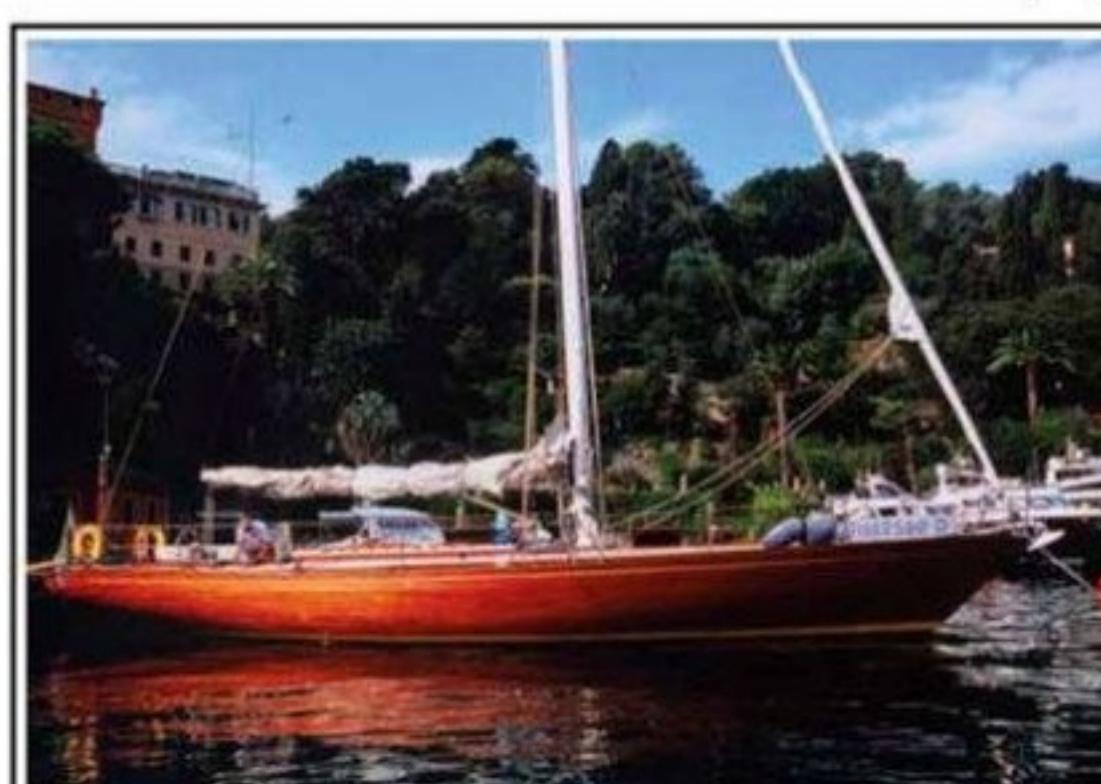
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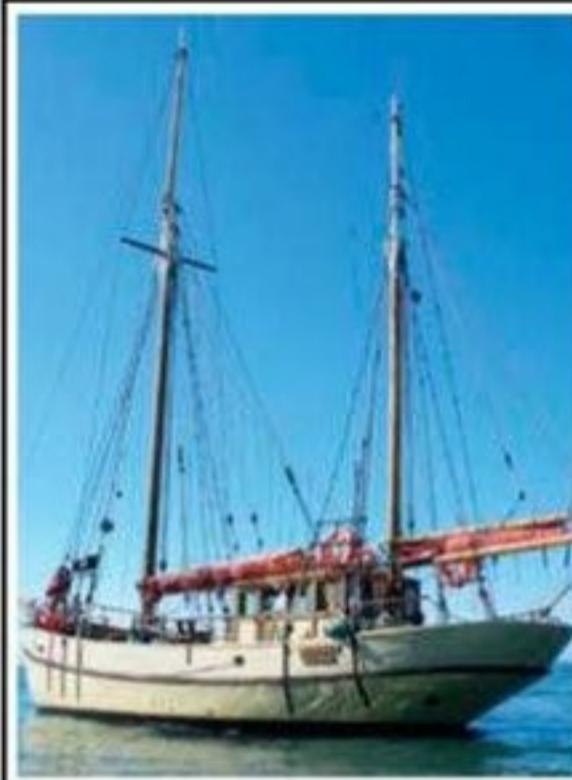
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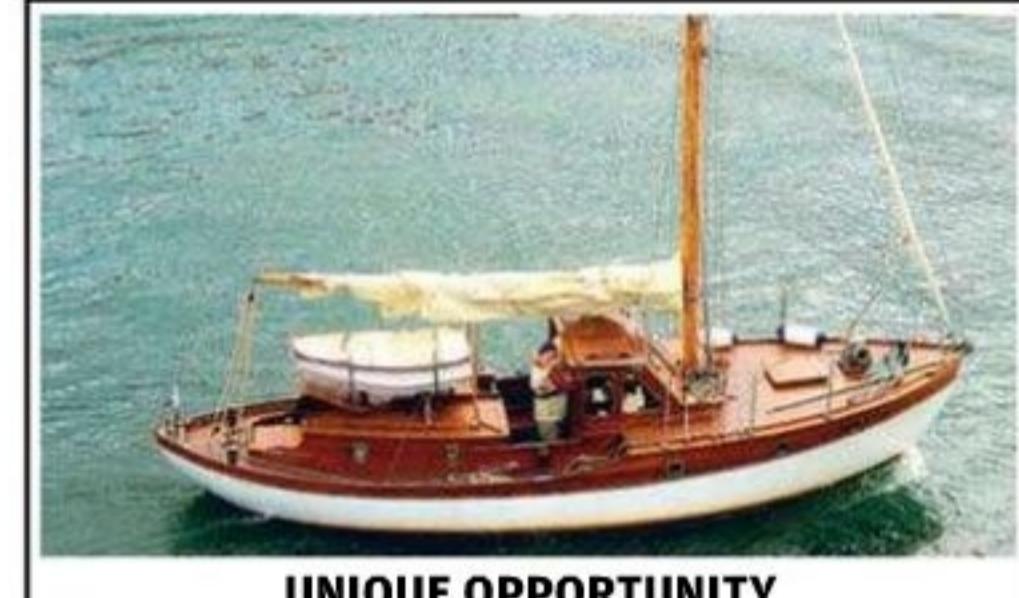
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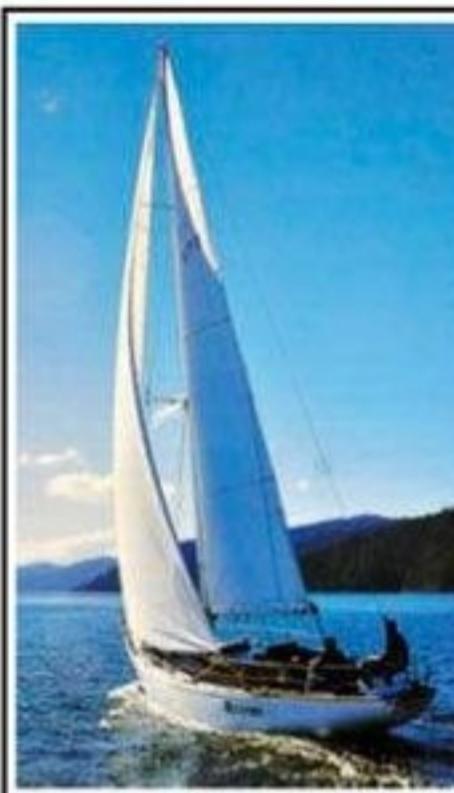
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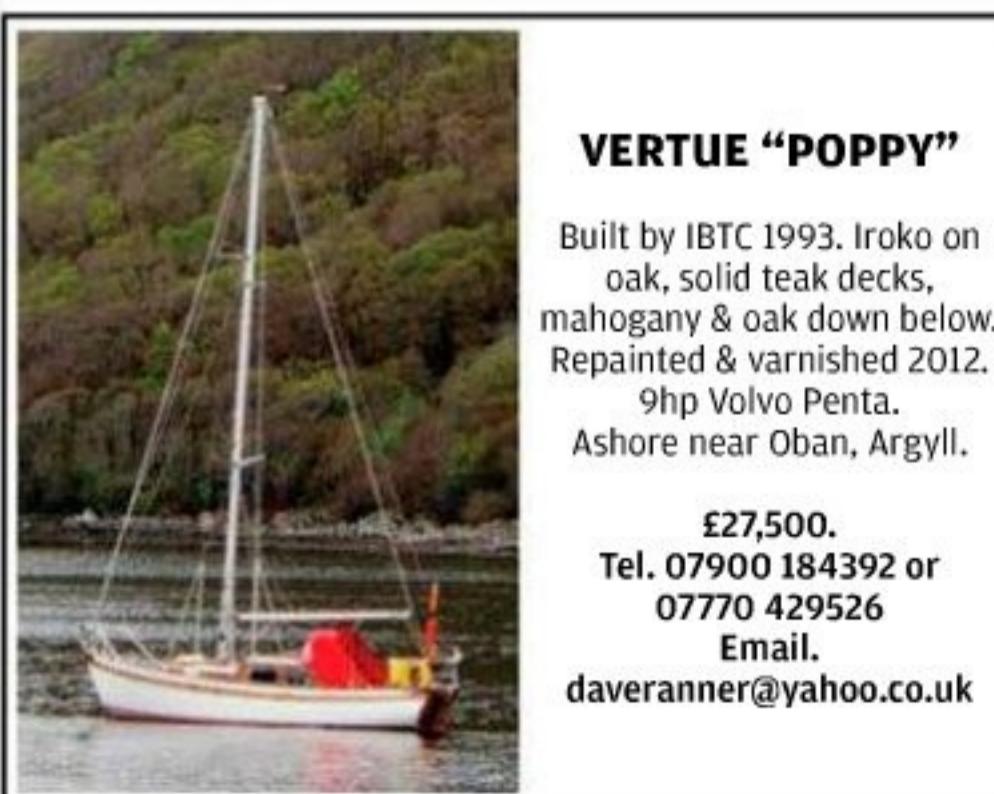
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Classic Yacht Brokers



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MOLITA - now MARIGAN was designed as a fast cruiser and her undoubtedly appeal inspired her current owner to rescue her. Every aspect is impressive - his aim to sail the Classic Circuit with family and friends on a boat without weakness in her structure, which includes a solid teak deck. She is therefore no delicate 100 year old museum piece but a true vintage yacht to be sailed as hard as originally intended. A gaff rig with top sail will always inspire but MARIGAN has an almost natural quality about her as she sails. She is fast, strong and very beautiful!

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Lying Spain



58 ft Laurent Giles Yawl 1952

Designed by Laurent Giles for Lloyds Yacht Club of London and built by Camper & Nicholson to exploit the American Rule (CCA) at a time when racing in America was very competitive - LUTINE OF HELFORD is harmonious in every line and would rest easy on the eye of a yachtsman from any era. Painstakingly rebuilt in her current ownership; she has proved to be handled very easily by just two cruising and classic raced with a full crew..

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Lying UK



58 ft Bjarne Aas 12 Metre Cruiser Racer 1953

Bjarne Aas' designs were seaworthy, beautiful and fast; YANIRA qualifying on all three counts. She has enjoyed the same Spanish ownership for more than 20 years - cruising the Med and with classic race wins too numerous to list. She can beat modern designs in the right conditions but with excellent accommodation below; huge deck space and taking her roots from a sea kindly 12 Metre - who could want for more?

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Lying Spain



47 ft Laurent Giles Yawl 1951

As with Jack Laurent Giles' Vertue design ISMANA displays that purposeful charm blending style with function as only he knew how - a style that has the onlooker captivated; more subtle than the very long overhangs that seduce so easily and far more seaworthy as a result - her current owner has fully restored her with the help of Hubert Stagnol and he seems to have known exactly what he wanted to achieve. Her structure is impressive enough but it's in the simple detailing and original fittings on deck and below that make this boat very special.

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Lying France



48 ft Dickies of Tarbert Gaff Ketch 1920

It is no wonder that MORNA with her canoe stern and fine drawn out ends has found over the years owners who adore and love her - with more volume below and expansive deck space, she has always proved the perfect cruising boat. Dickie's yard knew how to build strong and supremely seaworthy boats and in MORNA Peter Dickie's passion for beautiful yachts is also very evident - along with a little influence from Albert Strange and William Fife II perhaps?

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Lying Ireland



48 ft Charles Sibbick Yawl 1906

THALASSA is from another era and she is one of the few yachts that kept sailing through that difficult old but not yet classic period of the late 1960s and 70s during which numerous wonderful old yacht were spoiled. This one however is a genuine time machine and her honesty can leave you spellbound. This season her current owner has re installed her mid 1920s sail plan, which has her not only looking beautifully historic but on a practical note is both manageable and powerful!

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44 ft Sparkman & Stephens Yawl 1949

We often enthuse about this period from Sparkman & Stephens combining the classic beauty of a vintage yacht with the performance that such yachts from the bloodline of DORADE proved outstanding for many years to come thereafter. LAUGHING GULL has had only three owners and much of her original detail remains intact. A few years ago Olin Stephens told her current owner he had designed this boat with slightly longer overhangs to enhance her beauty - believing that a beautiful boat is a faster boat. Need we say more?

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Lying Holland



30 ft Ed Burnett Gaff Cutter 2001

Born from collaboration between Nigel Irens and Ed Burnett - easy lines and a heavy displacement hull by modern standards, yet with sufficient sail area to yield exciting performance and as an exceptional cruising boat - not to mention unmistakable good looks - with maybe just that hint of Laurent Giles and Harrison Butler. FOXHOUND, still in her first ownership, has been cherished and her condition hard to fault, succeeding both as a family cruiser and a racing gaffer..

£68,000

Lying UK



40 ft Aldous Gaff Cutter 1922

Built by Aldous to Lloyds A1 in 1922 to a design by A Boyes, AYESHA has inspired her owners to enjoy her very much as originally intended. In 2001 she won her class in the Prada classic series in the Med - having sailed across Biscay to compete! There is something refreshing about her honest fit out and no mistaking her beauty - a capable vintage sailing boat and a worthy regatta contender. She is easily handled, even with a crew of two.

£45,000

Lying UK

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35ft Sole Bay, 1968
Wooden Gaff ketch. Aft Cabin.
BMC eng. Well kept.
Suffolk £32,500



40ft Cameret with Aux sails, 1954
Ex-fishing boat. Heavily constructed.
Caterpillar eng, 4 berths & galley in hold,
stove. N.Essex £69,000



11m Trawler Yacht, 1961
Refurbishment completed, 2011. Accom in
hold. Wheelhouse. Gardner 6LXB engine.
Essex £28,000



14m Colin Archer Gaff Ketch, 1966
Heavily built in Norway.
Classic Regattas. Accom for 6.
N.France £75,000



10.4m Holman 34, 1965
Built by Tucker Brown's Burnham.
For Holman's own use. Enviable
racing record. Well maintained &
working. N.Essex £29,950



11m Kings Lynn Sailing Smack, 1904
Gostelow's built. Inboard,
twin props. Basic fit out.
4 berths.
Essex £27,500



36ft Gaff Yawl, 1900
Teak hull. Lifting centreplate.
Ongoing restoration.
2 cabins 4/5 berths.
Pembrokeshire £29,950



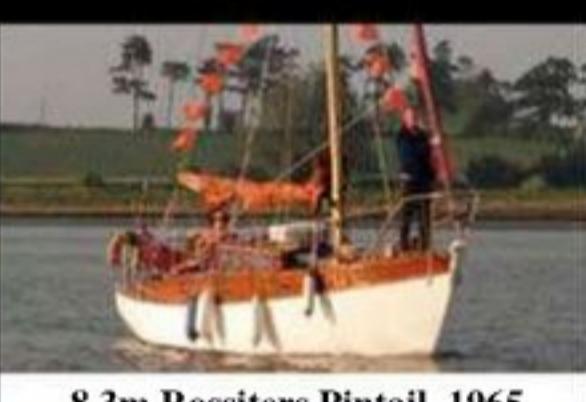
40ft Classic Broads Racer Cruiser, 1904
A survivor much restored,
1 of just 2 remaining.
Bermudian rig. W. Parker design.
Resides ashore in N.France. £32,950



34ft Smack Yacht, 1980
Percy Dalton gaff cutter.
Ferro cement hull.
In commission.
Hants £32,000



9.6m Francis J Jones Sloop, 1963
Off shore vessel. Percy See built.
6ft 5ins hdmr. Immaculate.
Complete inventory.
N.Ireland £33,500



8.3m Rossiters Pintail, 1965
Wooden Bermudan Sloop rig.
Has been coded for charter. Volvo
12hp. Bilge keels.
Suffolk £ 15,000



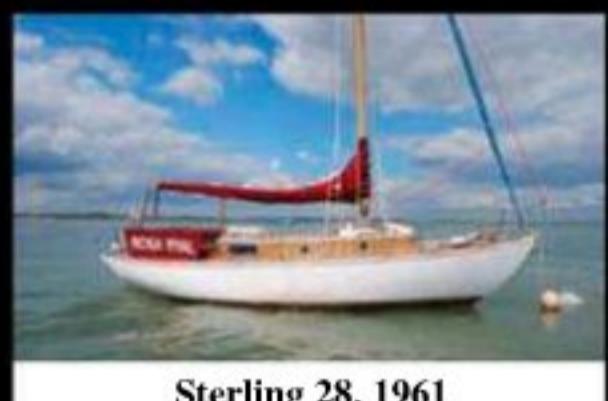
9m Hillyard 9 tonner, 1937
Bermudan Cutter, Yanmer eng.
Pitch pine on Oak. 4 berths.
Liveaboard vessel.
Falmouth £22,500



29ft Peter Duck Ketch, 1963
Iroko on Oak. Volvo maintained eng.
Top Spec in top condition.
Hdmr 6ft
Dorset £22,500



7m Virtue V22, 1947
4 berths. '07 Sails,
Yanmer eng. '04.
Well maintained
Sussex £21,000



Sterling 28, 1961
Holman's Classic design. Well proven
Cruiser racer. In fine fettle.
Re-engined, new keel bolts.
Essex £12,500



7.5m Gaff Cutter, 1960
Francis Jones design, Dutch
influenced. Re con Lister eng.
J. Lawrence sails. Yard trolley.
Suffolk £9,750



27ft Tumlare, 1938
Knud Reimers. Outboard.
Easily handled.
Fast day racer.
Cornwall £9,950



33ft Drop Keel Sloop, 1952
Built by Suttons of Essex.
3ft draft. Ford eng.
European canals.
Sussex £19,000



23ft Feltham's Gaff Cutter, u/k
Long keel. Shipwright's own
restoration. Albin eng.
Beautifully done.
Ashore Devon. £10,500 OFFERS



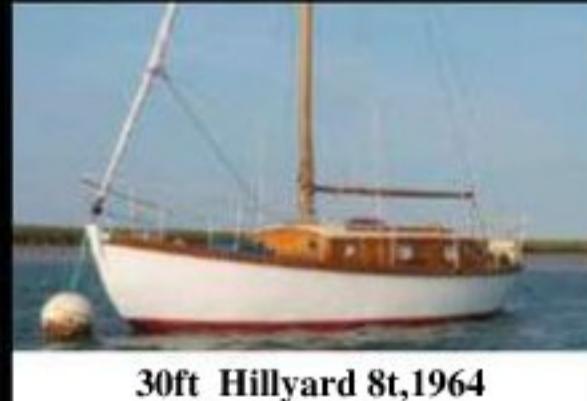
3.5ton Blackwater Sloop, 1949
Pine & Larch on Oak. Ideal
weekender. Yanmar '06.
Good turn of Speed. Sleeps 2.
Essex £6,795



30ft East Coast One Design, 1912
GU.Laws design No1 of 10 all
survive. Both Gaff and Sloop rigs
available. Affordable Classic.
Falmouth £9,450



8m GRP ex RN Whaler, 1954
Heavily laid up GRP. Accom. cuddy,
drop plate. 3 in 1, fantastic for
exploration & adventure.
Hants £10,000 Trailer £1,000



30ft Hillyard 8t, 1964
Bermudan cutter,
Much restored 2011.
BMC engine. Good headroom,
roomy interior. N.Wales £6,750



18ft Johnson & Jago, 1939
Bermudan Cutter.
A pocket cruiser.
Yanmar 1GM. Restored & sailing.
London £4,850

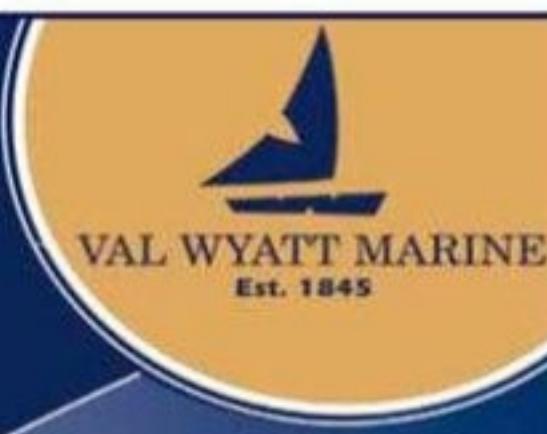
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Interboat 25 £89,900
2012 - Vetus 33hp - Solid Teak



Bolton & Paul launch £29,950
1919 - fully restored to original condition



Andrews Day launch £19,950
1965 - fully rebuild 2000 - Great weekender



Interboat 22 - £29,200
2005 - Factory prepared - a modern Classic

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Willow Marina, Willow Lane, Wargrave, Berkshire RG10 8LH



Carefree is a rare bijou Bates and one of great character - just 20ft in length with a beam of 7ft 6ins, a great weekender with a large aft cockpit powered by a Beta 37.5 for reliable operation. £25,000



Saffron V - A useful and spacious harbour launch built in the sixties in Salcombe and now for sale on the Thames for £8250



Fantasy II is unexpectedly for sale again with a price tag of £50,000 which is surprising for this lovely gentleman's motor yacht built by Toughs of Teddington and with a fab aft cabin combining a contemporary galley and some lovely details.



Deglet Nour - a 30ft traditional cruiser by Wilson of Sunbury in 1948 and a fine example of post war craftsmanship. Asking price £29,500, recent survey available and possible Thames mooring.



Lady Minette is a twin screw Osborne Swift built in 1950, a charming and pretty classic weekender now awaiting a loving new owner, price reduced to £22,500, survey available.



Tamesia is a rare Wilson Flying Swan in first class condition and comes with a full length cover. The large aft cockpit and starboard galley make this a great cruising boat for two with entertaining space for many more.

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JOBELLE: 25' ANDREWS Slipper Launch, Bourne End, 1951. Build No.337. Ford 100E. £25,000



MINERVA: 23' Open Launch, possibly Taylor's of Chester, c.1930's. Morris Vedette, DeGraaff Trailer. £16,000



FRANCESCA: 27' GIBBS Day Launch, Teddington c.1930's. Ford Watermota OHV 4 cyl 10hp. £25,000

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Clover - A design from the venerable American William Hand, beautifully executed by Kyle Abingdon and now for sale with a Ford Watermota giving up to 15 knots. With trailer £32,000



Arabella is a triple cockpit barrelback, built in Ireland to a vintage US design and wonderfully suited to lake commuting or simply having fun at speed. £29,500



Moules Frites - built in 2012 of marine ply and west system and finished with solid mahogany decking, this is a great little 17ft motorboat with a canopy and full length cover. Seats six and powered by a 4 stroke Honda outboard



Petrus, Warrenside and Adelaide are Andrews slipper stern launches in search of new owners. Petrus a beautiful burgundy 30 footer, the others 25 feet in length, one with white hull, one black from £25,000



Isis Star - A 30ft Bates Starcraft, one of two currently for sale and owners would accept £25,000 for a late season purchase.



Phoenix is a displacement motor launch built from double diagonal mahogany and cedar strip and believed to be either a Saunders Roe or from the British Powerboat Company. Either way she is high in the bow and suitable for estuary, lake or river use. Good survey available. Asking price including bespoke trailer £30,000

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CLASSIC YACHT BROKERAGE



FORTUNA 11 42ft. Ketch Rigged Motor-Yacht
Fred. Parker design. Nunn Brothers, 1959 to Lloyds 100A1. Pitch-pine hull, teak joinery. Seven/nine berths. 130hp Man diesel. Capable, big volume yacht, nice condition.

\$68,500



FIRECREST 41ft. Royal Ocean Racing Club Cruiser/Racer
Alan Buchanan design. Priors of Burnham 1959 to Lloyds 100A1. Teak hull, laid deck, teak joinery. Six berths. 38hp Beta diesel. Exemplary throughout.

\$64,500



ANNA 45ft. Danish Sailing Cutter
Traditional fishing boat design. Mortesen Boatyard, Denmark 1909. Oak hull, laid deck, oak joinery. Six berths. 85hp Deutz diesel. Total professional re-build 2005.

£108,000



SELMA 31ft. KF31 Bermudian Sloop
Lar Johnson design. Karlstrona Folk Yachts, Sweden 2009. Mahogany hull, teak deck, mahogany joinery. Four berths. 20hp Lombardini diesel. Quality yacht, as new condition.

EUR 115,000 incl. VAT

Sweden



CARACOLE 25ft. Bogle Bermudian Cutter
Harrison Butler design. Felthams, Portsmouth 1934. Pitch-pine hull, laid deck, teak joinery. Four berths. 17hp Volvo diesel. Summer 2012 re-fit. Attractive yacht. Full Commission.

\$16,500



SWEPTAWAY 78ft. Windship Bermudian Cutter
O H Rodgers design. Windship Yachts, Florida 1986. Moulded GRP hull, laid decks, teak joinery. Six guests plus three crew. 2,469 sq. ft. rig. 210hp Caterpillar diesel. Refit 2011. Luxury vessel.

EUR 750,000 UK Flag



SALAMATI 23ft. Spartan One Design Bermudian Sloop
Alan Buchanan design. Priors of Burnham 1959. Clinker mahogany hull, mahogany joinery. Four berths. 12hp Dolphin engine. Ready to sail, some cosmetic upgrade required.

\$3,250



CINNAMON LADY 41ft. Goodhope Bermudian Ketch
Maurice Griffiths design. Purbeck Rossisters 1972. Varnished Iroko hull, laid deck, mahogany joinery. Six berths. 50hp Beta diesel (2006). Quality vessel, capable passage maker.

\$64,500



MARY JANE 42ft. Dunkirk Little Ship
Admiralty design. Professional conversion 1936 Fulham. Teak / Pitch-pine hull. Teak joinery. Six berths. Twin 55hp Peugeot diesels. Historic vessel, Jubilee Pageant participant. Full Commission.

£40,000

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44' Robert Clark sloop, built by Feltham in 1962. Teak underwater hull, lead keel, solid teak deck. Major 1996 refit with new rig on new aluminium mast, new rigging and sails, new Nanni diesel. 7 berths. Original joinery. A fine example of English yacht building of the period.

Sensibly priced at £56,000. Dorset



44' Gaff Cutter A Luke Powell Isles of Scilly pilot cutter, 2006. Robust build, larch planking, oak frames, bronze screws, lead keel, solid hardwood deck. Beta 62hp engine. 9 berths. Current Code Certificate. Fine condition with a 5 year charter history.

Scotland £265,000 VAT paid.



45' Freeman motor sailer, 18TM. Built Port Hamble, 1964. All teak hull and deck. 1000sq' sail on varnished masts, 2005 rigging and sails. Twin Ford 70hp diesels, rebuilt 2008. 2 x twin cabins + pilot berth. Inside and outside helm. 2007 survey. Very fine indeed.

Scotland £56,000



18 Ton Hillyard 40' x 11'6" x 5'6". Built by Hillyards in 1964. Major refit in 1995/6 including new deck and superstructure, rig, electrics and systems. Aft cabin, saloon, fore cabin and fore peak giving 6 berths. Large centre cockpit. Just completed several years of blue water sailing, a superb solid cruising boat that is ready to sail away.

Priced to sell £27,500



Folkboat 25' x 7' x 3'11" built by Bussell & Co, Weymouth in 1958. Carvel planked in mahogany with the pretty low profile coachroof. Keel bolts, floors and fastenings all done in last few years. Yanmar 1 GM. New sails. Comes with good road trailer. This is the best example of a Folkboat you will find, absolutely ready to go and looking stunning.

Hants £9,500



Buchanan Sloop 37'6" x 9'3" x 6'3". A development of the famous "Vashti" this yacht was raced very successfully in her early days. Fast and easily driven hull with manageable rig. New teak deck 2005. 4 berths, Yanmar 30HP diesel. This stunning yacht is in first class condition and ready to sail.

Devon £41,000



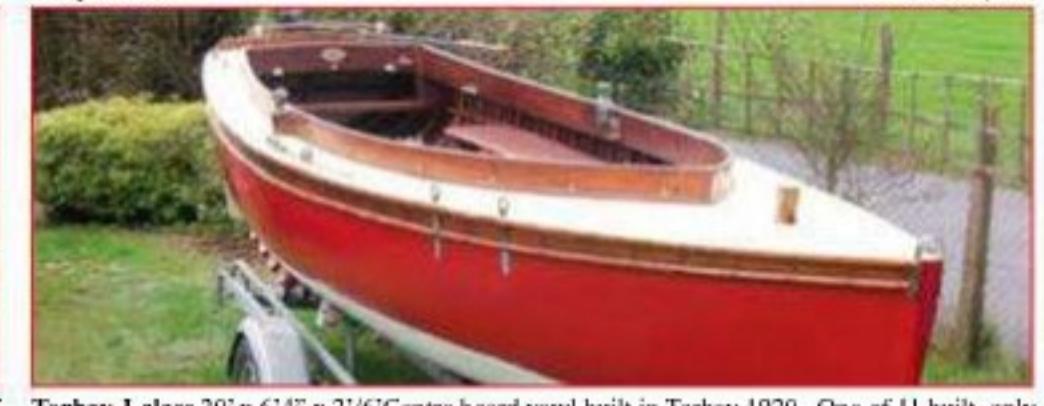
Spey Class Motor Sailer 35' x 11'3" x 5'3". Built by Jones of Buckie in 1963 to this immensely successful design by G.L. Watson. Larch on oak with solid teak deck. 6 berths in two separate cabins fore and aft with spacious wheelhouse saloon. 85HP Ford diesel. A well maintained boat that has cruised extensively in recent years.

Must sell. N. Wales £29,000



Laurent Giles Vertue No. 3 25' x 7'2" x 4'6" An early example of the famous "Vertue", one of the few pre-war yachts remaining. Built Berthens 1938 of pitch pine on oak. Thorough refit in last few years including keel off, floors and fastenings. New Beta diesel, new sails. 2 berths with sea toilet forward. Superb example of this popular yacht.

Cornwall £23,000



Torbay J-class 20' x 6'4" x 2'6" Centre board yawl built in Torbay 1920. One of 11 built, only 2 now exist. Carvel planked in mahogany on oak timbers. Bermudan yawl rig. New road trailer. Outboard and covers. Great weekending boat to explore the rivers and coasts. Beautiful boat with thorough history.

Devon £6,500

Craftsmanship

Yard News

Compiled by Steffan Meyric Hughes: +44 (0)20 7901 8055
steffan.meyric-hughes@classicboat.co.uk

CORNWALL

Launch of Grayhound

A huge crowd arrived on 4 August to watch the launch of *Grayhound* at Millbrook, Cornwall. The 64ft (19.5m) revenue cutter replica built by Marcus Rowden will be for charter when she is rigged and ready to go, as reported in last month's Yard News.



BEVERLEY PILGRIM



C/O RICHARD SHILLING

CORNWALL

New Avocet dinghy takes to water

Here is a newly-designed wooden family dinghy that looks as though it has come straight out of the pages of *Swallows and Amazons*.

The 12ft 6in (3.8m) Avocet (seen here crewed by her designer/builder Richard Shilling and 19-month-old son) is, "easily stored, yet large enough for two adults and two children", as Richard puts it. She can be

powered by oars, outboard or by her gunter mainsail – with or without a jib.

"This allows a gentler learning curve towards full rig and a second form of reefing in strong winds," explains Richard. The hull and spars are all traditionally built in mahogany, oak and Sitka spruce, with modern sails, blocks and ropes. She is priced at £9,200.

BRISTOL

Engine returns to Medway Queen

Dramatic progress on the paddle-wheeler *Medway Queen* was seen at the end of July, as the refurbished steam engine and other mechanical components were lifted back into the hull, which is also undergoing a refit thanks to a £1.86m Heritage Lottery Fund grant.

The hull is progressing rapidly at the Albion Dockyard in Bristol and, when complete, will be towed home to Gillingham Pier in Kent where the final work will be carried out by the Medway Queen Preservation Society, who carried out the engine refurbishment.



C/O MEDWAY QUEEN PRESERVATION SOCIETY

Built in 1924 and measuring 180ft (55m), *Medway Queen* is the last estuary pleasure steamer in Britain. Once restored, she will reprise her original role, taking day-trippers for excursions from Gillingham, on the River Medway.



RICHARD JOHNSTONE-BRYDEN

NORFOLK

Back to her original open cockpit

The 38ft (11.6m) day cruiser *Betsie Jane* has emerged from London's Greenway Marine after a four-year restoration by Paul Rainbird.

The boat, built in 1938 by Saunders Shipyard of Cowes for the Lord Mayor of London, was described by Uffa Fox as the pinnacle of her type. She saw wartime service in the Royal Navy and by 1991, when she was bought by a retired boatbuilder, her large open cockpit had been enclosed by a central wheelhouse and aft cabin.

Paul bought her on eBay in 2007, and part of his restoration was to revert the boat to her original, open-cockpit layout. She is for charter on the Norfolk Broads. *Richard Johnstone-Bryden*.



JANE KURKO/LANGLEY PHOTOGRAPHY

All go at Rockport Marine

FIFE SCHOONER ADVENTURESS

Adventuress, the 83ft (25.3m) William Fife III schooner built in 1924, has been relaunched after a two-year restoration at Rockport Marine in Maine, US. We will run her story next month.

Like so many grand old ladies of the sea, she has worn a number of outfits to match the changing fashions of the day: she was originally built as a bermudan schooner, but went to the yard as a bermudan ketch. Now, a structural restoration later, she's in this season's must-have clothes: gaff schooner topsail rig.

Her history includes time as a German patrol boat and a scuttling in France. Despite this, she has rarely been out of commission.

AN INBOARD YAWL FOR THE 21ST CENTURY

Famous S&S inboard yawl *Bolero* (1949) has inspired a new speculative design from Rockport Marine. *Sophia*, as it's called, came from Rockport's own Sam Chamberlin, who said: "I am inspired by the yawls' excellent sailing characteristics - they are high-performance but designed for cruising offshore with just family and friends."

The lines might hark back to the likes of *Dorade* (1929) or even *Skylark* and *Argyll*, for that matter (have a good pore over p10), but

Above: Adventuress on the slip at Rockport Marine

Right: Bounty goes in without a rig

Below: Sophia is a speculative build



ROBIN LLOYD

this is a modern yacht with a modern keel, centreboard, spade rudder and carbon fibre mast. It can't hurt that Bruce Johnson, lately president of S&S, is now working at Rockport Marine!

BOUNTY

The latest launch from Rockport asks a philosophical question about identity after her hull and rigging went separate ways, writes Robin Lloyd. The 1933-built, 57ft (17.4m), L Francis Herreshoff ketch *Bounty* was lowered into the water this August, in time for the Eggemoggin Reach Regatta. She is the little sister to the famed 73ft (22.3m) *Ticonderoga*, and some American enthusiasts have described her as one of the most beautiful yachts ever built. More on *Bounty* soon.



ALISON LANGLEY

ARTISAN BOATWORKS

Buzzards Bay 18 launch

The first Herreshoff Buzzards Bay 18 dayboat to be built in 108 years (YN, CB286) has been launched from Artisan Boatworks in Maine.

The new 18, 29ft (8.8m) LOA, is in edge-glued cedar planks on steamed oak frames, with a laminated mahogany backbone and Beta 14hp inboard diesel. Her carbon fibre mast, which allows sailing without running backstays, is in woodie-looking camouflage to blend in with the Sitka spruce gaff and boom.

Other innovations include a bigger cockpit and full-length jib boom to allow self-tacking and easy singlehanding.

SEA SKILLS

Basic leather work

Covering bottlescrews in leather looks smart and protects sails, clothes and skin. By *Dan Houston*

Bottlescrews can look a bit industrial on a lovely old wooden boat, but crossing the Atlantic on *Eilean* this year (CB286), we had whole hides of leather to use for covering them.

Leather is tough and hard-wearing but also soft to touch, and for bottlescrews, about $\frac{1}{8}$ in (3mm) is the ideal thickness. It can be kept supple with Neatsfoot oil or saddle soap; tallow also works well on protecting the stitching once it's in place.

For *Eilean*'s bottlescrews, stewardess Jesse Green started by cutting out a cardboard template. This was more time-consuming than you'd think, but well worth the effort, since the template can be used on all the bottlescrews of the same size.

With the template complete, draw around it onto the leather with a pencil – two shapes are needed for each cover. Then cut it out using a hobby knife or Stanley knife and metal ruler. The sides will stitch together more easily if the edge is chamfered in slightly, which you could do at this stage by cutting with the knife at an angle. If not, you can pare off some of the inner edge later.

Make holes for stitching around $\frac{1}{4}$ in (6mm) in from the edge and at $\frac{3}{8}$ in (10mm) intervals – again use the ruler and pencil to get a straight line. The holes must roughly line up between the two sides of the cover. For your leather punch, select a hole size that corresponds with your sailmaking needle; you do not want to be pushing needles too hard. Use 2in to 3in (50-75mm) steel needles and a palm. Also source the best punch you can find – you need a professional model as you will be making dozens and dozens of holes.

For the stitching, you can use two needles or use one and then go back the other way. Two needles are easier, and the cross-stitch is simple and looks good. This also helps pull the edges together. Stitch the edges and 'back' of the cover before taking it to the bottlescrew and stitching the rest up in place. You will find that the leather pulls into place quite easily – you don't need to wet it beforehand. Finish with a reef knot and tuck it away under the leather.

To view the screws, just unstitch this one seam – about 10 minutes' work. Maintain with a good leather oil.

For sourcing leather, see p60





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2



3



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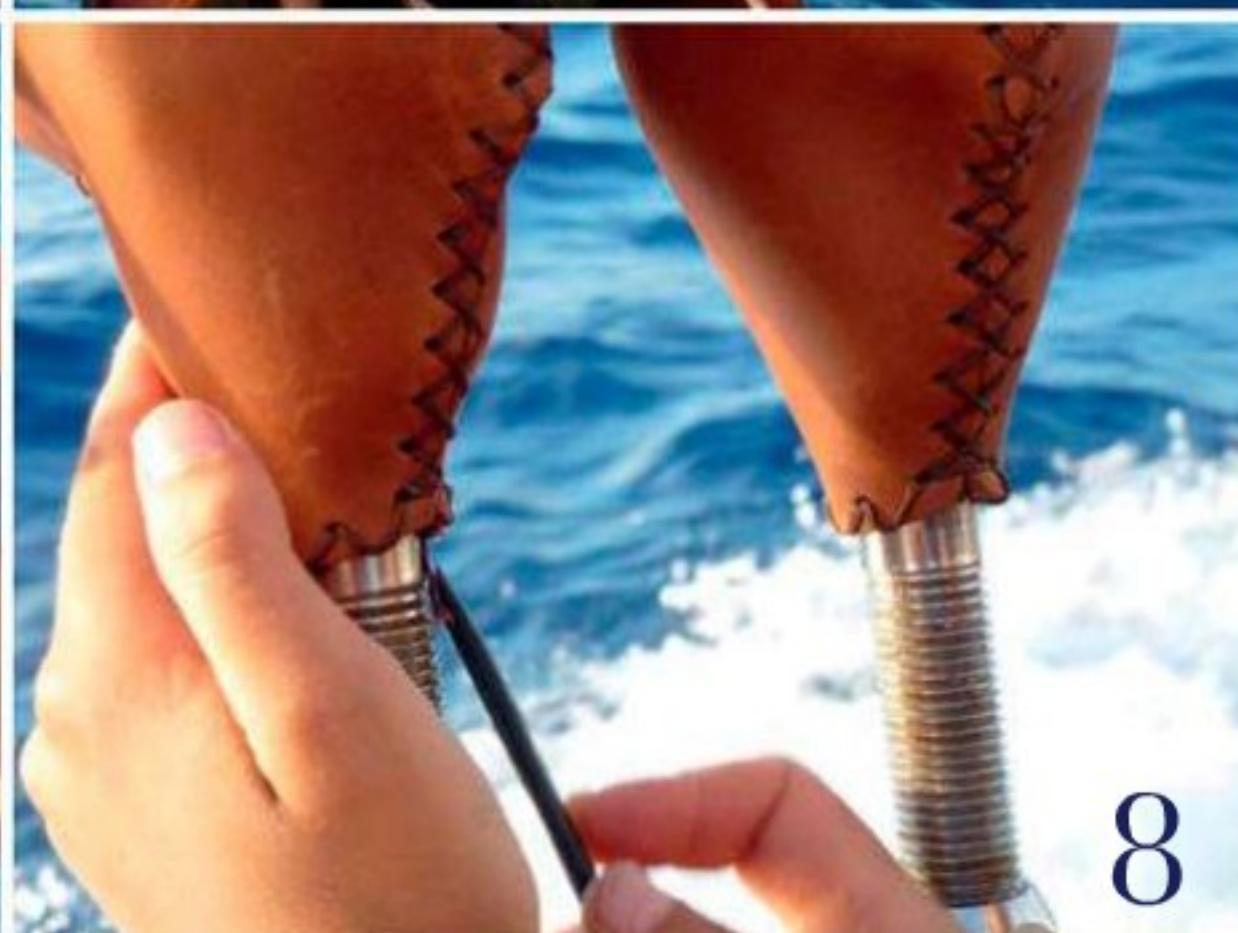
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6



7



8

1 Make a template card that wraps around the screw and use it to draw on the leather

2 Using a steel ruler as a guide, cut the thick leather. Put a board underneath!

3 Front and back remain joined. It might look slightly asymmetric but trust your pattern-making

4 Draw your holes at $\frac{3}{8}$ in (10mm) intervals, $\frac{3}{16}$ in (5mm) in from the edge, and get going with the punch

5 Stitch the non-working parts first using a good waxed thread, sail needle(s) and palm

6 Here is the two-needle method. That leather will pull over the eye of the shroud

7 You start and finish with a reef knot; tuck it away to be out of sight

8 The finished work looks good and protects sail, crew and screw

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Boatbuilder's Notes



PHOTOS: C/O WILL STIRLING

EXPERT ADVICE

Making a rudder bearing

BY WILL STIRLING

For ease of maintenance, wooden workboats often have their Rudders hung on gudgeons and pintles, but many yachts use the rudder stock itself as the axis, to reduce turbulence at the aft end of the boat.

In this case, the rudder stock is made from well-seasoned, quarter-sawn oak. It is tenoned on to the main body of the rudder and through-fastened with bronze bolts.

The front face of the rudder is round and fits into a corresponding hollow in the sternpost – both coppered to stop fouling.

There are four points of attachment to the hull. At the heel, a heavy cast bronze pintle fits into a bronze socket on the bottom of the rudder. At deck level, the rudder works in a bearing, and on the sternpost, two bronze collars fasten the rudder to the boat.

In order that the rudder turns, wooden bearings have to be cut into the slots through which these bronze collars pass. Here's how to do it:

1 Measure the thickness of the forward face of the rudder. Then draw a line on the rudder's

side to mark off the same width aft of the forward face.

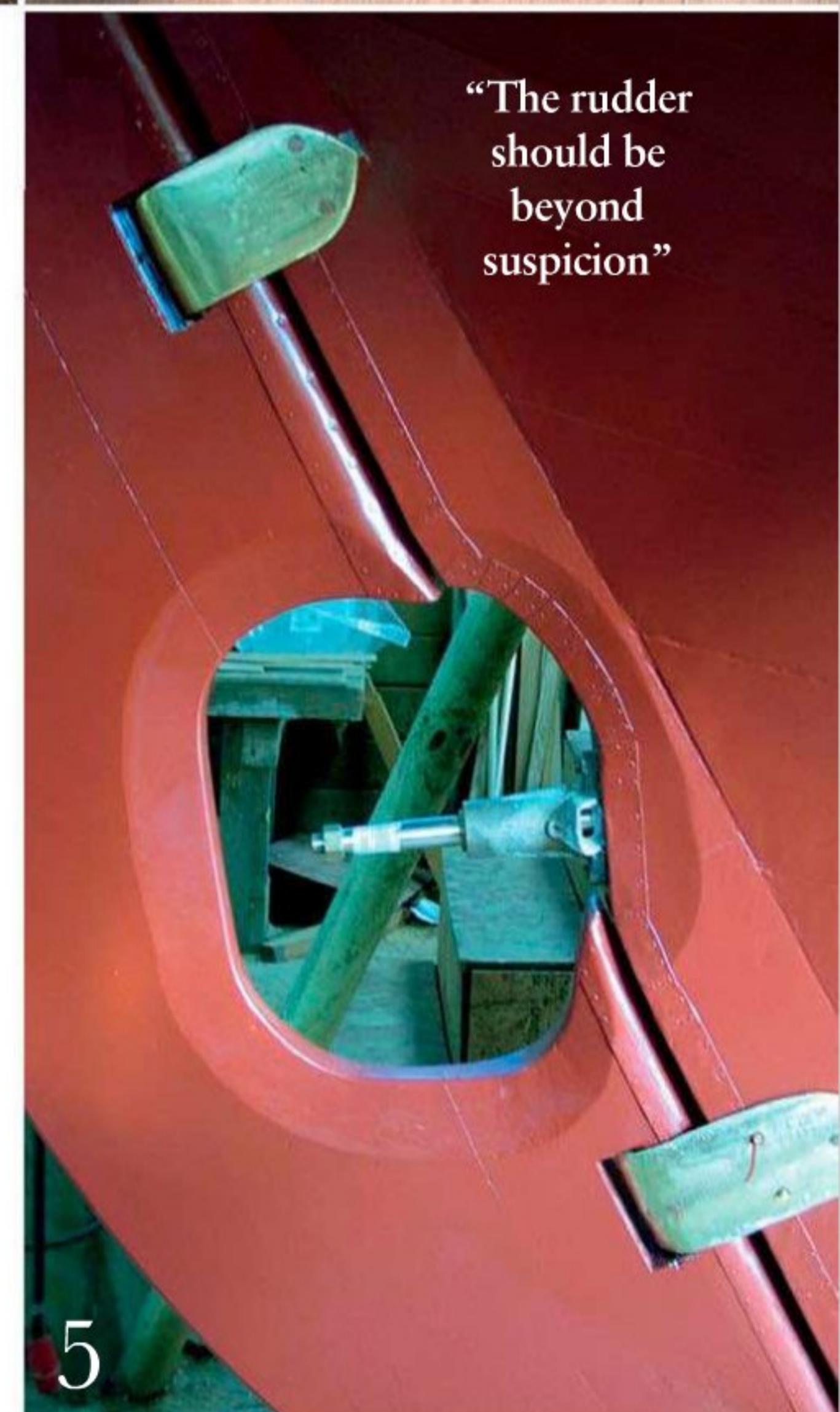
2 Cut a slot aft of this line to accommodate the bronze collar. It will need to be double the width and a bit longer than the collar itself.

3 Next, the curve on the rudder's forward face needs to be continued into the slot. At this point, the rudder stock must be round to form the bearing. Employ the same method used in spar-making: keep cutting equal faces into the slot's forward edge until it is almost round. Finish off with a piece of rhino skin (coarse sandpaper).

4 Take off any remaining sharp edges using the blade of a chisel.

5 Finally, the bronze collars are riveted onto the sternpost with copper rod. Just to make teredo worms feel really ill, I squirt antifoul down the fastening holes with a syringe, which also lubricates the rod for driving through. The bronze collars must not cover the rabbet – the joint between the sternpost and the planking – as it may need to be re-caulked one day.

As Claude Worth once wrote, "the rudder should be beyond suspicion".



"The rudder should be beyond suspicion"



ALL PHOTOS: ROBIN GATES

Traditional Tool Mitre shooting block

BY ROBIN GATES

A well cut mitre joint can add a pleasing touch of geometry in many situations, from the margin boards of decking and the framing of hatches, to the mouldings of interior joinery.

The case against using a mitre in a load-bearing role used to be that it was weak, but epoxy adhesives have blown that argument out of the water. Compared to a regular butt joint, a mitre significantly increases gluing area. For a belt-and-braces approach the joint can be reinforced with splines.

Its neatness stems partly from not having exposed end grain, so enhancing

the continuity of trim around a panel, for example, but that is compromised if the surfaces do not meet precisely. A gap also weakens the joint and allows moisture to enter.

It might seem simple to saw two pieces of timber at 45° and have them meet at a clean, sharp right angle without gaps (it probably is with a machine!), but it's easy to cut this joint slightly askew using hand tools. Inaccuracies are only enlarged by the joint's applications, defining squares and rectangles in prominent situations.

The mitre shooting block is a shop-made jig enabling the joint's surfaces to be planed true. It has twin

Above left: Mitre shooting block, plane, bevel gauge and backsaw

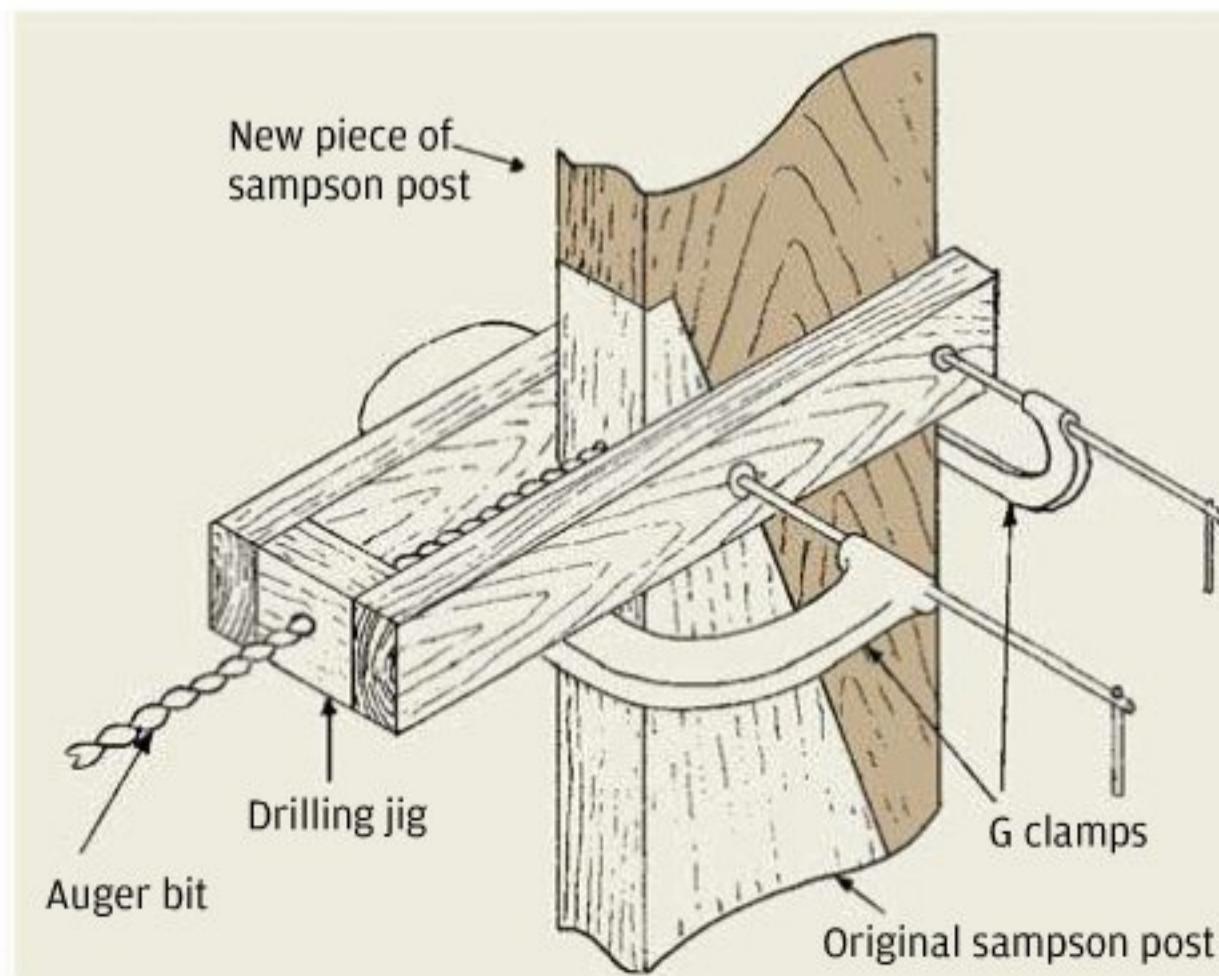
Top right: Planing the mitre in the jig

Above right: Mitre joint ready to glue

45° jaws, one fixed and one moved on rails by a wooden screw turning in a bracket, and a piece underneath for clamping in a bench vice.

If the mitred part is a shade too long or out of square, it is clamped between the jaws and the plane is pushed over their ramped surfaces until the worked surface lies flush. The jig used to be common wherever mitres were used, and it remains a useful tool.

Although it's over 100 years old, this example still works well thanks to the quality of its construction, with oak jaws, a mahogany frame, an elm screw, and the grain having been arranged to minimise warping.



A jig for boring blind

Here's an example of a drilling jig I used to join a new top section to the existing below-decks section of a sampson post. The holes for the ½in (12mm) bolts had to be drilled by reaching in from the forward cabin, and I could not see enough to drill by eye. To ensure the hole would be true, I made myself a simple U-shaped jig from a few scraps of 2in by 1in (50mm x 25mm) timber (see diagram, left).

I marked the position of the start of the bolt hole onto the centre of the aft edge of the sampson post. Then I made another mark 1in (25mm) below this and, using a try square, drew a line at this level around the post. As the jig was 2in (50mm) wide, this line was the correct position for its lower edge. I slid the arms of the jig around the post and clamped them in place, so that the base of the U with its drilling hole was about 4in (10cm) from the aft face of the post. I was then able to bore knowing the jig was keeping the bit perfectly aligned. *Richard Toyne*



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Dutch masters

Boatbuilding in the Netherlands is out of all proportion to the country's size, as *Sam Fortescue* discovered

If you flicked through our latest Classic Superyacht supplement, you may have noticed something odd. Whether it is designers, builders or owners, a healthy chunk of the big yacht industry is based in Holland. The Netherlands' 16,000 square miles (41,500km²) is barely one sixth the area of the UK, but it packs a phenomenal boatbuilding punch. Is it something to do with the fact that 18 per cent of the country is water, I ask yacht designer Olivier van Meer?

"We're the Silicon Valley of yacht building, but it has nothing to do with craftsmanship – there are equally skilled craftsmen in the UK and in Germany," he says sincerely. "We would never have been so successful in Holland if it wasn't for the very large shipping industry."

This concentrates a lot of technology and skilled labour, to the benefit of the yacht builders, who had a €2bn (£1.57bn) order book at the last count in 2010.

"We're a very small country, so logistics are easy. We receive an order straight away, whereas in the UK, it might come next week or the week afterwards. That



KEES STUIP



SAM FORTESCUE



C/O OLIVIER VAN MEER

means no yard in Holland keeps much stock, so there are no overheads. All you need to start is a skilled worker."

FLAT-BOTTOMED CRUISERS

As if to prove it, Olivier takes me to Puffin Yachts, one of half a dozen yards in Enkhuizen on the IJsselmeer. In a big shed by the water, shipwrights are installing winches on the first example of his latest design: the Puffin 30. It is the smallest in a range of traditional-looking, flat-bottomed cruisers, with steel hulls and plumb bows, and is being built for the Royal Netherlands Navy. He reckons the boat could appeal to East Coast sailors in Britain.

Besides the Puffin, there are two other hulls in here, and not much else: no piles of wood or metal, large machinery or empty plugs. The rain buckets down outside, setting up a drumming on the roof, but in here, men labour quietly.

The Puffin yachts have been a phenomenal success for Olivier, who has sold 48 of them to date, between 27ft (8.2m) and 58ft (17.7m) long. Yet, he says his inspiration

comes from British pilot cutters. "I started the Puffin concept 15 years ago, with the aim of making a very seaworthy, basic boat. Then we entered on a period of very glossy yachting, so they became sophisticated boats with aircon and very nice fitting out."

The pendulum is now swinging back, he says. "I want to go back to what it's all about: sailing, but of course, with some comforts. There'll always be demand for classic boats."

Olivier also lives for the one-off designs, and has a range of larger, more luxurious semi-custom steel boats called Zacas. He's building a 115-footer (35m) and has already launched 10 of these classically-styled yachts in sizes from 50ft (15.2m). He's also just signed a contract to design a 112ft (34.4m) schooner in aluminium.

CB spent four days in the Netherlands visiting yards, but I didn't see so much as a plank in evidence, still less any glassfibre. For the Dutch, it's all about steel and aluminium. That's because not a matchstick was left standing after the Second World War, Olivier says, so

Above left:
Traditional boats
are the lifeblood
of the Netherlands'
yacht industry

Top right: Naval
architect Olivier
van Meer says
simplicity is
returning to design
Above right: The
Dutch prefer
metal below the
waterline and
wood above

“The owner wanted a flawless walnut finish, so 85% of the wood is discarded”

boatbuilders had to turn to another material. For wooden or GRP hulls, he reckons you might be better off looking elsewhere.

J-CLASS RENAISSANCE

The Dutch seem to have cornered the burgeoning market for new J-Class, building four of the five commissioned since the 1930s. Regular readers may have followed the story of the J-Class *Rainbow* (CB290-291), built in aluminium at Holland Jachtbouw, near Amsterdam.

Just a few months after *Rainbow* was launched for yard owner Chris Gongrip, work resumed on the next J-Class, known simply as *J8*. The hull, originally called *Atlantis*, was completed some time ago, but sat idle after the previous owner walked away. Now HJB has emphatically taken on the project by pouring 80 tonnes of lead into her shiny Alustar keel casing.

Chris is keen to sell *Rainbow* so he can focus on this new project. “We want to build more,” he says. “We have a plan to build *Yankee* next, and have the line plans.”

He built his first boat in wood when he was barely out of his teens, and still has a love of the flat-bottomed cargo-to-cruising variety known as *aken*, much loved by Dutch sailors today (see p90). He marches me off to a dark corridor to look at photographs of his earlier creations.

Still on the trail of the country’s booming J-Class industry, I find myself a few miles to the north, inching in first gear along a precarious dyke lined with polders. Perched up ahead on the edge of the Zaan waterway is a large, modern hangar belonging to Claasen Shipyards, which fitted out *Lionheart*, the 2010 Hoek-designed J.

Managing director, Joachim Kieft, spends much of his time at his other superyacht concern – the aluminium hull builder Bloemsma (CB291). Nowadays, Claasen has several fingers in the J-Class pie, though like many others, it seems, the yard began by building much smaller boats.

Joachim has invested in the rights to the Tore Holm-designed *Svea*, and is hoping to find a buyer for the project.

Below left: Sea trials for Olivier van Meer's new Puffin 30 yacht
Below right: Leonardo Yachts' Eagle 44 'pocket J'



C/O ROYAL HUISMAN

Despite the Bloemsma tie-up, he is researching the possibility of a wooden-hulled J, laminated from six layers of red cedar and Douglas fir. The section mocked up in the office at Claasen must be a good 6in (15cm) thick, weighing twice as much as the aluminium alternative.

I ask what it’s like to build big yachts for wealthy people and Joachim shrugs. “You can always expect requests that you can’t carry out,” he says. “But on the Js, the line plans are straightforward, so people can’t ask for crazy things.”

The yard only works with sailing boats, which also simplifies matters. “Sailing yacht clients are different





TOP: SAM FORTESCUE; BOTTOM: RON VALENT

people: they enjoy the sustainability of it and sail wherever they can. Motor boaters just want to get from A to B."

Joachim also echoes the sentiment I hear everywhere at the big Dutch yards. "With custom yachts, you don't know at first how much it costs; just, that it is going to be done." Almost anything is possible, nothing is too much trouble, and the clients ponder the financial implications later. "The only thing you can't buy with money is time. Good service is part of the selling process."

Sure enough, the detail on the Andre Hoek-designed 95-footer (29m) in the workshop at present is astonishing. The owner wanted a flawless walnut finish below, which means that 85 per cent of the wood is being discarded in a growing heap by one of the huge hangar doors.

Joachim grimaces, then points out a cabinet corner in a lighter-coloured wood, which has been made by steaming and gluing a dozen pieces of laminate.

MINI JS

The J-Class industry has spawned numerous imitators, from model-makers to day boats. At one end of the scale is the F-Class – the 115ft (35m) 'little J' design that outperforms her larger sisters for a fraction of the cost: just €5m (£4m). Claasen has already built one – *Firefly* – and another is on the way.

For more modest budgets, though, there is a daysailer option built by Leonardo Yachts. The company began with the Eagle 36 designed by Dykstra Naval Architects a few years ago. Now it's sold six of these sleek-looking 'pocket Js', and another five of a new 44-footer (13.4m) as well.

"Dykstra was a little surprised by the success of it," says Melle Boersma, MD of Leonardo. "When we started this, we hoped to sell a few boats, but we've been astonished by the interest from overseas."

The larger boat really does resemble a small J-Class. She has low topsides, a hint of tumblehome, and can be wet in a breeze, Melle admits. But she's equipped to the nines with features that make her easy to manage – furling headsails, electric winches, the latest marine electronics.

"Our philosophy is this: people nowadays have less time. Maybe they previously owned a larger boat, now they just want to seize the moment and get out sailing. Also, for older owners, this boat allows them to do the sailing themselves again."

A rare exception to the metal rule, the hulls are laminate, built at X-Yachts in Poland, then shipped back to Holland for fitting out and finishing. That's a cost decision, but in the future, Melle hopes increased orders will make it possible to build more of the boat in the Netherlands.

ON A DIFFERENT SCALE

The oldest name in the J-Class business (though not the most prolific) is Royal Huisman, established in 1884. The yard was still turning out fishing boats when the Big Class saw its heyday in the 1930s, but nowadays it focuses on the 100ft to 300ft (30m to 90m) category.

On the day I visit there are three giants in Huisman's Vollenhove halls, which are on a scale beyond all the others I saw put together. It has 323,000sqft (30,000m²) of workshops housing every element of a build from design to sheet blocks. On one vast floor, big enough to

Above left: Heavy lift transport of a three-masted schooner at Royal Huisman's yard

Top right: Huisman machines an 80kg winch drum from 800kg of steel

Above right: A meticulous cabinet corner at Claasen

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ANDRE HOEK

Truly classic?

"The Js are definitely classics because of the hull shape and the design," Andre Hoek tells me in the elegant surroundings of his Edam office - a 17th century orphanage. "I know there's lots of criticism about that, but it's about the aesthetic and the history."

His view matters because he has designed and laid out two of them - *Lionheart* and *Atlantis* (now called *J8*) - with *Svea* and *Enterprise* on his drawing board. He reckons they're in a class of their own, apart from the rest of the spirit of tradition world.

Nor are they replicas. "Js are a different cup of tea. You can't speak of replicas because the layout, mast position, materials and stability is different [to the originals]."

Andre explains how he tested all the lines available from the 1930s in a velocity prediction program to determine the fastest, most successful hull shape. Then he picked the best five for more detailed computational fluid dynamics analysis. "*Lionheart* was the best overall performer," he says.

"Doesn't that undermine the market for any other Js?," I ask.

"It's not the case that all the best boats have already been built," Andre says. "In the end, the differences are minor; all the work is done on the rig, interior and so on."

FORM AND FUNCTION

If Hoek Design has a trademark, it is perhaps this blend of classic and modern, which has launched more than 80 boats, 35 of them under the Truly Classic brand.

"As early as 1986, we drew a modern underwater shape on classic lines, using spade rudders, wing keels and a plumb bow."

house a supermarket, dozens of carpenters and joiners toil in bright, clean conditions over one piece of bespoke cabinetry or another. The yard's 'portfolio' is a rollcall of genuine megayachts, such as *Kamaxitha*, a 160ft (49m) ketch, and *Athena*, the 260ft (79.2m) three-masted schooner built in 2004.

In another area of the complex, part of Huisman's Rondal subsidiary, men use lathes and drills to make winches from huge blocks of stainless steel. They start with 1760lb (800kg) of metal and cut away until they're down to a drum weighing 176lb (80kg). Deck fittings of every type are made here, and I also see two men building



RON VALENT

Andre defends the 'classic' tag by pointing to the 1896 design of *Pilgrim*. She had a bulb keel, spade rudder and even a bow rudder. "People like to say 'it's not classic', but that's extremely debatable, because it was already done in the 19th century."

He cites the work of Herreshoff and Fife, and he would be "very pleased" if he was one day remembered alongside such great names. But he's quick to point out that he's not the only one in the office. "It's very much a team effort, although I'm involved in almost all the projects."

After he found himself unexpectedly opening the design office in 1986, Andre's early commissions were for converting and refurbishing traditional aken. And despite his megayacht credentials, smaller boats are still his meat and bread.

"I didn't want to just do huge superyachts; you can't rely on two or three big clients a year," he says. To date, he's worked on 300-plus aken.

"It's not the case that all the best boats have already been built"

a huge curved sliding door frame. "That's for a Perini Navi motor yacht," says my guide Jurjen van 't Verlaat.

CUTTING EDGE

I pass a room where a robotic router is carving the shape of a spreader into a sandwich of MDF for moulding in carbon fibre. And sure enough, in a long, thin, low room, the two halves of a huge mast are taking shape, built up with layer after layer of carbon fibre matting.

They built *Hanuman* here in 2009, the J-Class replica of *Endeavour II*. The place teems with its 360 employees and has been nicknamed 'Santa's workshop' because it's so full of good things. "It's also the only yacht-building facility in Holland with an escalator," says Jurjen proudly.

For an average newbuild project, it takes a year of preparation and a year-and-a-half of labour to complete. "Our big difference is that we have all the specialists under one roof: all the engineering and design," says Jurjen. Well, not quite under one roof, as I discover to my regret. At one point, we have to dash across 20 yards of open tarmac to get from the spar-drying room back to the main shipbuilding hall, and it's far enough to ensure that I'm soaked to the bone.

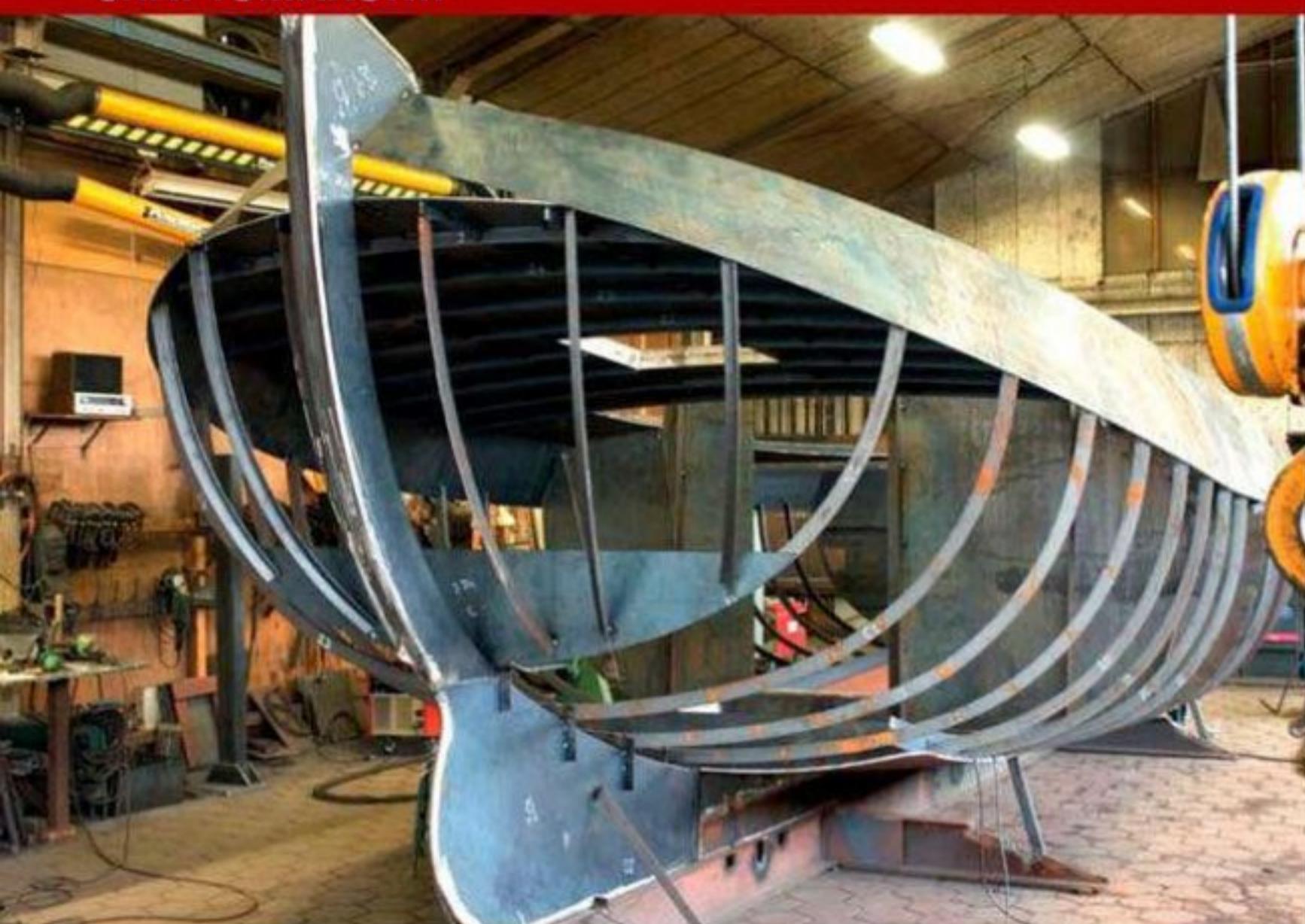
Not far away is a relative newcomer to big boats. Vitters Shipyard launched in 1990 as a hull-building business and from a standing start, the yard delivered its first yacht, 94ft (28.7m) *Aphrodite* in 1993, then the 159ft (48.5m) *Thalia* shortly afterwards. Since then, it has turned out – in steel



SAM FORTESCUE



SAM FORTESCUE



KEES STUIP



KEES STUIP

The classic flat-bottomed sailing yachts of the Netherlands

"They've got whacking great jibs... and the gaffs aren't straight... most of them haven't got pointed bows at all... round like apples." That was John Walker's impression of Dutch, flat-bottomed, steel fishing boats in Arthur Ransome's 1937 novel *We Didn't Mean to Go to Sea*. These days of course, they are built as yachts and Ted van Rijnsoever, who has built 1,000 of them, explains their appeal.

"Most of the designs date from the late-1800s. They have remained popular over the years, particularly since people started restoring the old ones in the 1960s. As in Britain, it was because people hadn't the money for new boats after the war."

At the height of their popularity in the 1970s and 80s, Ted was building 80 to 90 per year, but these days, demand has tailed off dramatically. Ted says cheap flights mean that the Dutch take fewer holidays at home, while those who do want bigger yachts.

"A 15m (50ft) Lemsteraak would be prohibitively expensive compared to a modern yacht – and also very hard for a crew of two to handle," says Ted.

Modernity has caught up with them, though. "People used to think they sailed like dogs, but now, with new leeboard design and new rigging, they are as fast and point as high as modern yachts."

Holland's fleet of racing Lemsteraaks, in four classes, are a testament to this. They have qualities that could interest British sailors, especially in shoal waters: great initial stability, huge interiors with the beam carried far forward and aft, low draught, flat bottoms for drying out, tabernacle-mounted masts for low bridges, cutter rigs and the security of steel.



**"They are
as fast,
and point
as high, as
modern
yachts"**

Ted van Rijnsoever

Lemsteraak

The most popular type – for racing and cruising – is the wide, double-ended Lemsteraak of 30ft to 60ft (9-18m), the very image of a 'sailing clog', with its long, thin leeboards. There are plenty of other Dutch workboat types that have been adopted as yachts and are worthy of consideration.

Schokker

Of a similar size to the Lemsteraak, but with greater draught and seaworthiness, a smaller cockpit and more buoyant ends.

Staverse Jol

This is an interesting idea: just 3ft (0.9m) of draught over a length of 18ft to 28ft (5.5-8.5m), with no leeboards – "a good singlehander and suitable for coastal cruising," Ted reckons.

Grundel

The transom-sterned Grundel is 20ft to 28ft (6.1-8.5m) long and for inland waters, not for the sea, Ted maintains, though they are sometimes used for coastal cruising. Built in wood or steel, they have leeboards but no running backstays, gaff sloop rig, just 1ft 4in (0.4m) of draught and a 20-footer (6.1m) gives a four-berth cabin without quarter-berths killing cockpit locker space.

Food for thought? The secondhand market is vibrant. And as for the curved gaffs, they used to be bent that way by the strain – now they are built curved for traditional effect. SHMH



Left: Olivier van Meer has secured an American order for a new 112ft (34.4m) schooner

CO OLIVIER VAN MEER

and in aluminium – dozens of monsters of the sea, including the huge 180ft (54.9m) ketches *Marie* and *Adele*.

TROUBLED WATERS

Of course, hard times have forced some yards to close, and more than one Dutch boatbuilder is anxiously eyeing the contortions of the Euro crisis. Since the banking meltdown in 2007/08, they have become used to fewer orders for newbuilds and more refits, but another major economic shock could prove devastating.

For now, though, business seems to be ticking over, if not booming, and morale is good. This small country is punching well above its weight, and the Dutch metal masters are at the top of their game.

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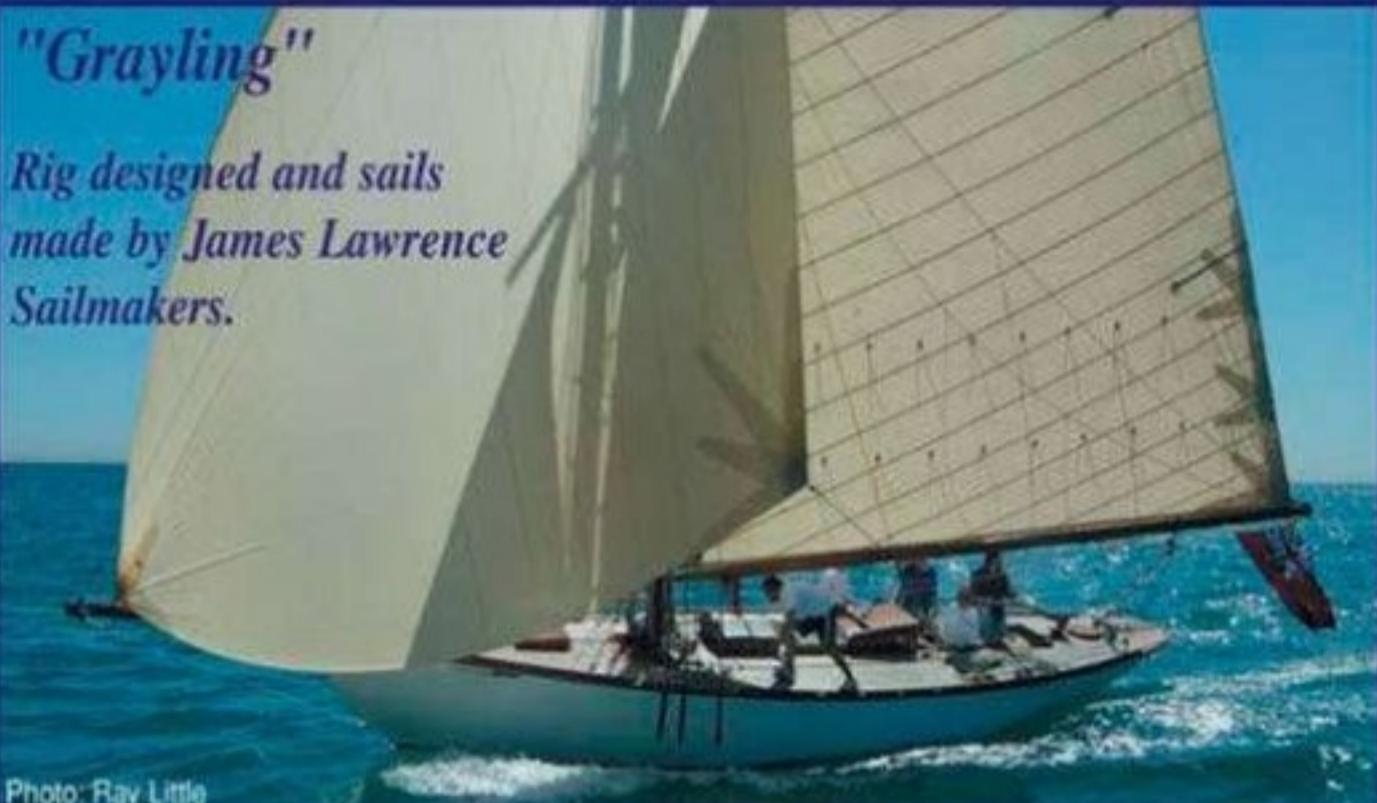


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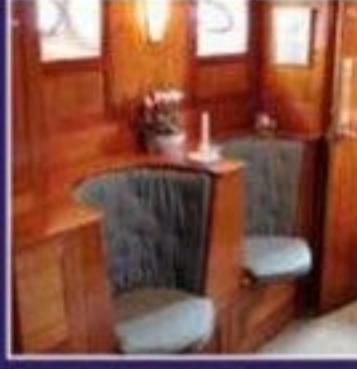
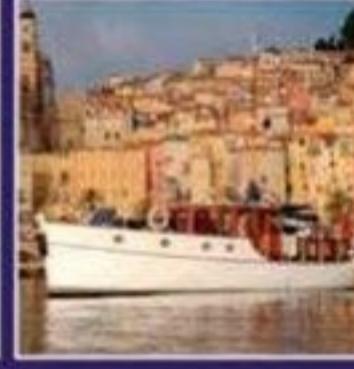
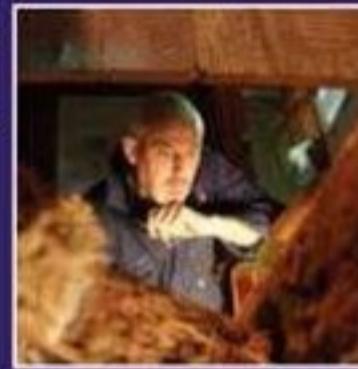
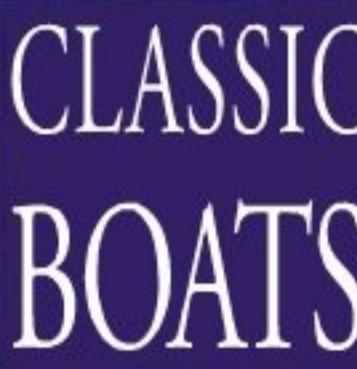
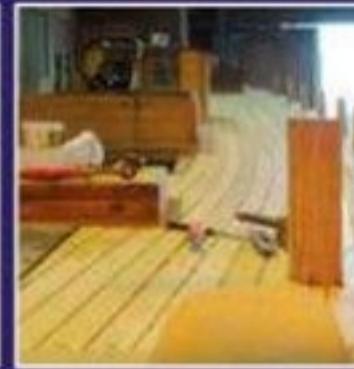
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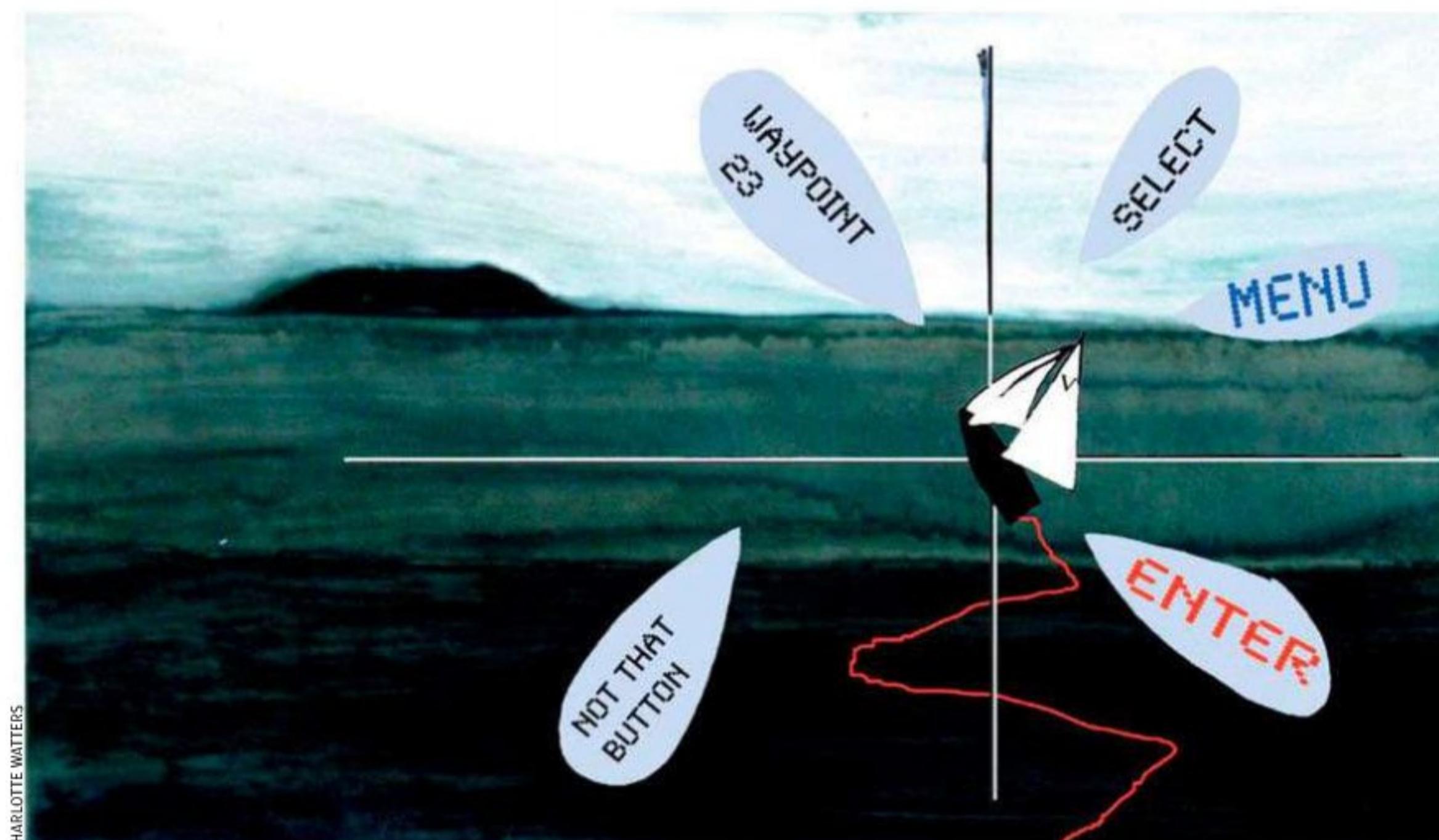
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Adrian Morgan



CHARLOTTE WATTERS

A notion of flexibility

Adrian ponders his next job, and grapples with technology

The summer of fun's days are numbered; nights are drawing in and thoughts turn to winter. At Viking Boats of Ullapool's bespoke, air-conditioned – make that airy – shed by the lochside, the sound of riveting hammers, spokeshaves and bandsaws will soon give way to silence, for there is nothing much on the horizon when the Shetland yole and færing depart for owners south.

One breath of hope has been for a Nigel Irens-designed Romilly [fast, 30ft day-sailing yawl] in strip plank, but it's a tenuous request and I am not at all sure if I can bear the thought of mixing pots of mayonnaise as the winds of winter rattle the corrugated roof. Part of me says: "Yes, what can be harder than building a clinker boat? It'll be a doddle in comparison. Think of the money." Another voice mutters: "Be true to your philosophy. Solid timber only. Keep it traditional."

Needs must when the taxman calls, so we will see. I may have painted myself too far into a corner to accept such a commission, what with all my stuff about plywood and epoxy. On the other hand, Nigel's Romilly is a stunning machine under its carbon fibre spars and standing lug rig. It would certainly make a change from spiling larch planks.

As you read this, Mattis, who has just completed the yole's planking, will be in Norway at Kai Linde's yard, building Nordland boats in a truly traditional way. In contrast to my rather flexible notions of authenticity, it seems as if Kai sticks pretty rigidly to old practices, which apparently include laying a narrow strand of



"We have the materials and tools to do things better these days"

flaxen hair, mixed with grease from the spleen of a two-year-old sheep, in the lands to keep things tight. I think I had that right, Mattis, no?

What do you think of slavish adherence to traditional ways of building? Are they superior? In my experience we have the tools and materials to do things better these days, in some ways at least. The late John Leather was scathing about some old practices, especially those espoused by West Country builders, which he regarded as very dodgy, as opposed to those from his beloved Essex.

One thing I have it in mind to keep traditional is the use of tools. Not sure how to word it, but anything that spins faster than, say, 12,000rpm

should be banned, notably the electric plane. There's something grating about an electric planer, and, with the constant ringing in my ears not getting any better, it's either time to take more care with the ear muffs or draw a line over screeching power tools.

Meanwhile, *Sally*'s 75th birthday will have been and gone. She has survived remarkably well in her three-quarter century afloat, thanks to fine materials and workmanship, and in particular an inspired decision by her owner to eschew the normal practice of putting in iron strap floors in favour of a special type of bronze, used in the hydraulic pipes of the Wellington bomber.

By specifying Tungum it has meant that there has been no corrosion between the various materials that occupy the bilges, as is often the case with lesser-built boats. We have all seen the devastation wrought by steel floors and galvanised fastenings on mahogany planking and oak frames. We know better these days – just when it is no longer fashionable to build plank-on-frame boats.

For her birthday we gave *Sally* a chartplotter, and like a septuagenarian with an iPad, she has taken to it with alacrity. Yet it took young Emma Johnson to show us how to use it. Within minutes she had cracked its many features, but it was the disdain with which she prefaced her exasperated explanations that were most hurtful.

"Look," she sighed, rolling her eyes. "You press Select, then Menu, which brings up the chart and then you put in the waypoints like this. See? It's obvious." It is now, but it took a 12-year-old to show me.

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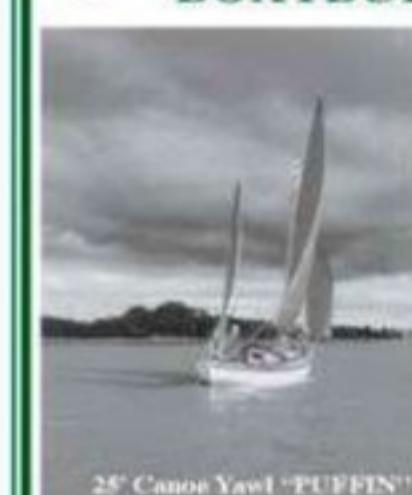
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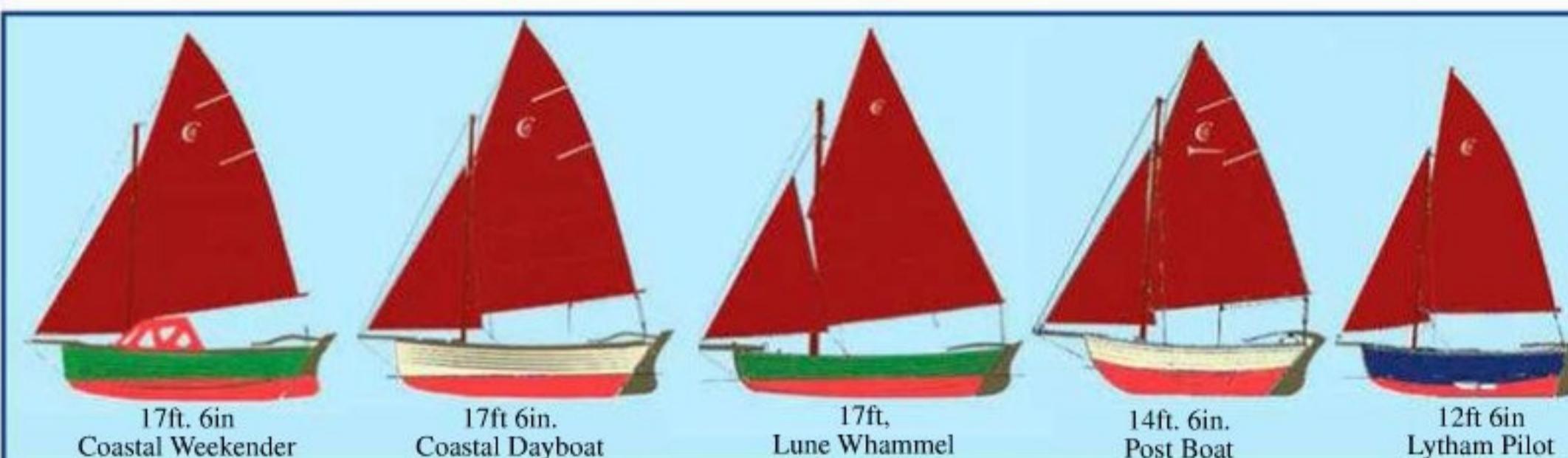


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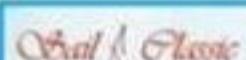
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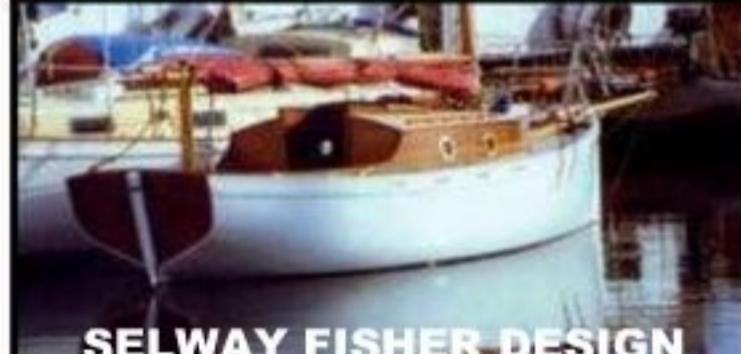
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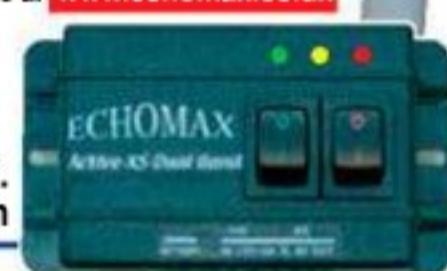
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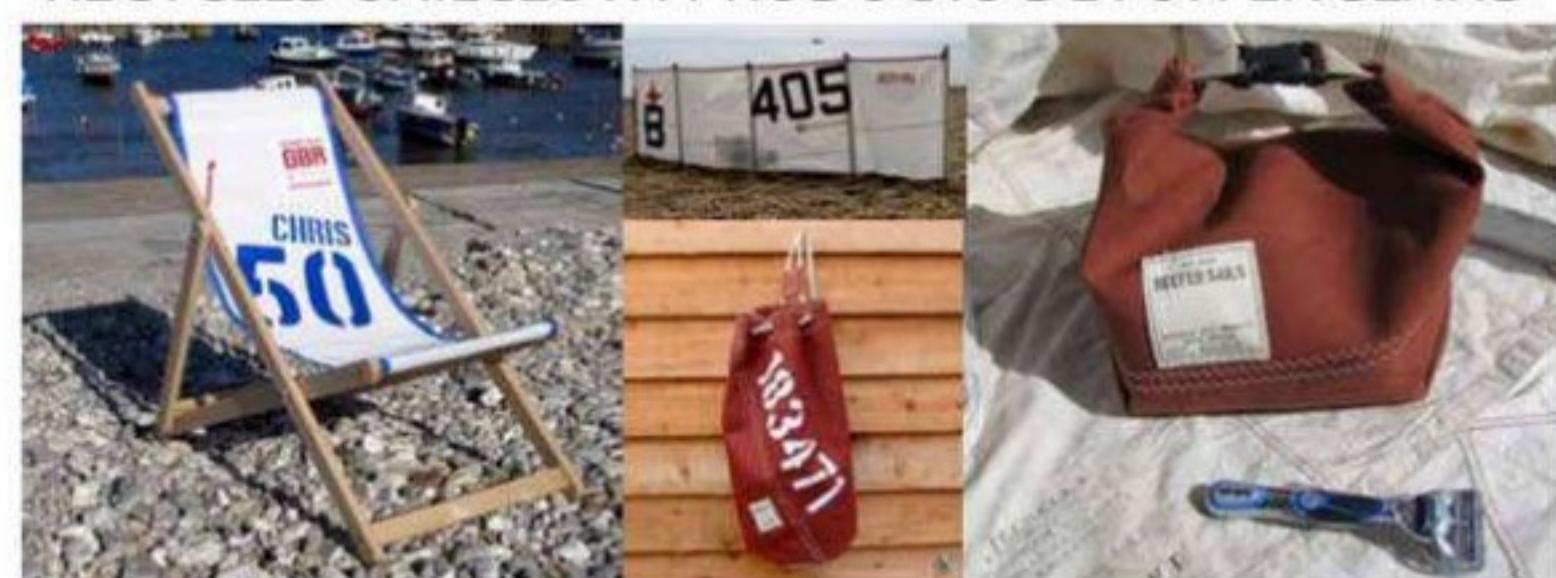
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Letters

LETTER OF THE MONTH SUPPORTED BY OLD PULTENEY WHISKY



Kindly Light needs some illumination!

I note on p21 of the September issue (CB291) the small story concerning the restoration award for the pilot cutter *Kindly Light*.

I have been searching through your magazine ever since the launch [October 2011], with the hope your readers would benefit from reading a substantive article – not only about this most historic, fastest-ever Bristol Channel Pilot Cutter, but more importantly, I believe, about the owner who has sacrificed 18 years of his life to achieve this.

Kindly Light is a work of art, and I urge you to write about both the boat and the owner, Malcolm McKeand. He is the world authority on Bristol Channel Pilot Cutters and his flat and yacht is a fine record of this.

I do hope that CB is able to acknowledge Malcolm and *Kindly Light* in a much more substantive manner.

Simon Costain, by email



Ed: We're great fans of Kindly Light, Simon, and her story is amazing!

We like to wait until a boat is sailing again before we bring you the full story of her restoration. I believe she will be given her suit of sails over

the winter, so she should be sailing again next summer.

She is a stunning boat, and we look forward to running the story then. Meanwhile, thanks for your patience; please enjoy the whisky.

French do it better

To last month's editorial about maritime festivals ("French do it better...", CB291), it's worth making the political point that this is because French harbours are still owned by the town. So, if they have a regatta, the whole town gets behind it, with free berthing, local sponsorship, and promotion. Here, the marinas are mostly privately owned, with no interest in promoting a regatta (with a few honourable exceptions).

Brian Gascoigne, by email



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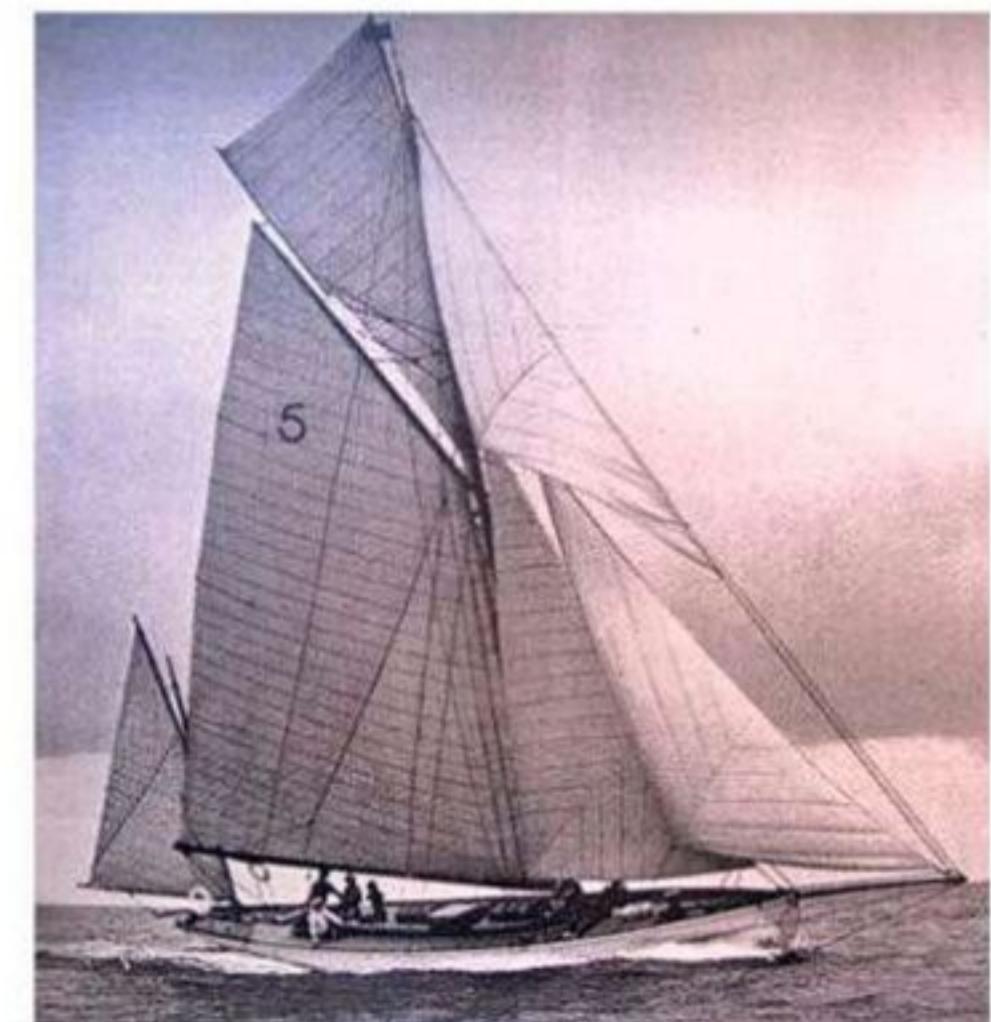
A race, not a rally

I am the proud owner of two International 12-Foot dinghies, one in GRP/wood and the second all wood. On p82 of your August number (CB290), there is a mistake in the small article about the 12-Foot.

The "recent rally in Venice" was held in 2011 as the 2nd World Cup; the first was on Lake Bracciano in 2010 and the latest, at the beginning of July, at Portorose in Slovenia. So, not a rally, but a real race with sailors coming from several countries – Italy, naturally, but also the Netherlands, Germany, Ireland, Canada, Japan, Turkey and others.

And it is very hard sailing, because in this class there are a lot of no more young, but still expert, sailors – including ex-Olympians and World Cup winners from other classes.

Marco Giudici, by email



BEKEN OF COWES

Picture this

The photograph of the unidentified yawl in Greg Powlesland's August *Patna* piece (CB290) is *Chimbara*, and it was indeed taken by Beken of Cowes!

Ian Cornish, Plymouth;
Arthur Les Filler, Benfleet; and others

Appeal over 'blackbirding' ships

Blackbird International is an Australian non-profit organisation that aims to reconnect families from the former blackbirding and recruiting days of the 1860s to early 1900s between Australia and the South Pacific. We also do a number of community development projects, events, fundraisers and publish a number of magazines.

One of our recent projects is called Finding Helena – a lost recruiting vessel, shipwrecked in Queensland. Whilst she is just one vessel, the project is actually about

recording the history of every known ship involved in the blackbirding era, including recruiting vessels, missionary vessels and naval vessels.

And that's where you or your readers may be able to help us. Do you have any information that can assist in our search? We are seeking to document as much as possible on each vessel, including the builder and the year, crew and recruits carried, manifests, logs, news stories and any other artefacts.

We are also restoring the historic 60ft (18.3m) Torres Strait pearl lugger *Antonia* in Queensland, Australia. We are seeking any support or funding assistance that we can get. See www.blackbird.vu for more details.
Michael Smith, by email



Above: *Antonia* in her pearl days
Right: Her hull before restoration work began



Thames Barge builder

In the June issue (CB288), I was surprised to see on p24 that the sailing barge *Edith May* was built by Howard of Maldon in 1906. Only the year of build is correct. She was built in Harwich by J&H Cann. Her port of registry is also Harwich. Skipper Barry Pearce and I were her last crew in trade; when she was owned by GF Sully's. She was their smallest coasting barge.
Patricia O'Driscoll, Orpington

Digging around for more information



READER'S BOAT OF THE MONTH Emerald hunter

I recently purchased this keelboat, approximately 21ft (6.4m) long, which I am trying to identify. I believe it was last used at the Falmouth regatta in 2001 - name *Emerald*. Its year of build is believed to be around 1933 by a yard in the Solent area. Can anybody help?

Mike Hawkins, by email

More readers' boats on www.classicboat.co.uk

I often purchase your magazine here in Australia and I was wondering if you or your readers could help me.

Whilst searching through a trunk containing many old family photographs and documents, I came across this photograph taken, I believe, on the water near Plymouth, Devon, in the summer of 1921.

My family was involved with quarrying in the Plymouth area (FJ Moore Ltd Lime & Stone Merchants), and I believe they used this vessel for recreational purposes;



there is another photograph somewhere with the family posing on her deck.

I would like to find out more about the vessel but my searches have not resulted in new information. I was wondering if CB or any of the readers might be of assistance.
Mike Moore, by email



a capital S, ancient contraptions of pewter, brass, bronze and antimony, twinkling malevolently in the eaves, their original purpose now lost in the mists of time.

Yet the elders at Stone who are wise in the ways of sheds have found a novel use for the Seagulls. They padlock them to lengths of rusty chain; this is in order to stop miscreants making off with their chain. Elders love chain.

But there's an even more obscure sect that dwells on the muddy margins of our island world. These zealots swear by their Seagulls, although to a casual observer it might look like they're swearing at them, but they swear they're not. They swear, too, that their Seagulls have never let them down, though what they actually do remains a mystery to the uninitiated.

If old Seagulls have a natural habitat, it's in pieces on the main junction of a

busy pontoon, where acolytes kneel before them, rocking back and forth and intoning in Anglo-Saxon plainsong. Me, I've got a Mercury 3.3hp two-stroke that operates on a mix of 100:1. From what I've gathered, Seagulls work on ratio of 10:1; that's 10 hours' maintenance and repair for each hour of actual operation.

You'll also see Seagulls festooning the rails of yachts owned by men with beards. The porcupine prickliness – of the Seagulls that is, and men with beards, come to think of it – is a very effective way of repelling boarders.

On the East Coast, an eccentric band of pioneering reconstructive archaeologists have even started using Seagulls as outboard motors, although getting them to start remains a dark art. Fortunately, a living history project recorded an old boy in The Queen's Head in Maldon who recalled his Seagull starting after he dropped it in the water.

The only thing harder than starting a Seagull is stopping one. At Stone, the foreshore has been thoroughly rotovated by incoming Seagulls; some have dug trenches as far inland as Basildon before being stopped by the bomb squad.

Now, I may mock, but the Seagull really has made a significant, positive contribution to Britain's standing on the world stage. Without them we'd never have won so many Olympic gold medals at rowing.



**“The
only thing
harder
than
starting a
Seagull is
stopping
one”**

Raiders of the Lost Shed

Dave Selby throws light on the mysterious cult of the Seagull

The outboard shed at Stone Sailing Club on the River Blackwater is a grotto of mystic wonder. Long, long ago, three and a half weeks before the beginning of time, locals began to refer to it with hushed reverence as "The Temple of Gloom". That's because ever since man discovered fire, the shed lights have been on the blink.

It may be a Masonic lodge, for as you peer into the murky depths, the dim outlines of mysterious ceremonial objects gradually take form. And though I be unschooled in the ways of the Brotherhood, the symbolism is plain. Here are 13 odd galoshes, seemingly scattered randomly to avoid making a pentangle; there, the sacred left cup of a bikini, wellies, waders, inner tubes, rubber gloves, a flip-flop, foot pump, a thong – all clearly instruments of ritual, perhaps even sacrifice. For an altar, the thwart of an ancient Avon Redcrest, bespattered with what, in my innocence, I once took to be red antifouling.

There are outboards too, but these are merely cunning decoys. For on the earthen floor, among the scored bones of giant rodents, oily, waist-high stalagmites of darkly glistening droppings reveal the true purpose of this pagan shrine. At roost in the rafters are the culprits – seagulls. Not the birds that nature evolved specifically to defecate on canvas sprayhoods and sail covers. These are Seagulls with

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